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CITY OF BIRMINGHAM

# Museum and Art Gallery.

## Illustrated Catalogue

(WITH DESCRIPTIVE NOTES)

of the

## Permanent Collection

of

# Paintings and Sculpture,

and the

## Pictures in Aston Hall

and elsewhere.

*Compiled by Whitworth Wallis and Arthur Bensley Chamberlain.*

BIRMINGHAM :

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1904.

CITY OF BIRMINGHAM  
MUSEUM AND ART GALLERY.

*Chairman of Museum and School of Art Committee:*  
THE RIGHT HON. WILLIAM KENRICK, P.C.

*Keeper of the Museum and Art Gallery:*  
MR. WHITWORTH WALLIS, F.S.A.

*Assistant Keeper:*  
MR. ARTHUR BENSLEY CHAMBERLAIN.

### Hours of Opening.

#### MUSEUM AND ART GALLERY:

MONDAY, TUESDAY, THURSDAY, AND SATURDAY—

Throughout the year      ...      ...      ...      ...      10 till 9.

WEDNESDAY AND FRIDAY—

Winter Season (Oct. 1 to Mar. 15)      ...      ...      ...      10 till 4.

Summer Season (Mar. 16 to Sept. 30)      ...      ...      ...      10 till 6.

SUNDAY

Throughout the year      ...      ...      ...      ...      2 till 5.

#### ASTON HALL:

WEEK DAYS      ...      ...      ...      ...      From 10 a.m. till dusk.

SUNDAYS—Summer      ...      ...      ...      „      2 p.m. till 5 p.m.

Winter      ...      ...      ...      „      2 p.m. till 4 p.m.

*ADMISSION FREE.*

## CONTENTS.

|  | PAGE |
|--|------|
| Prefatory Note . . . . .                           | v.   |
| List of Illustrations . . . . .                    | vii. |
| Pictures in the Corporation Art Gallery . . . . .  | I    |
| Sculpture in the Corporation Art Gallery . . . . . | 159  |
| Sculpture in the Council House . . . . .           | 175  |
| Pictures in the Council House . . . . .            | 179  |
| Pictures at Lightwoods Park . . . . .              | 195  |
| Pictures in Aston Hall . . . . .                   | 203  |
| List of Donors of Pictures and Sculpture . . . . . | 225  |
| Index to the Names of Painters and Sculptors .     | 230  |



## PREFATORY NOTE.

The City is indebted to the generosity of many donors for the whole of the paintings and drawings in the Gallery. The Committee is not enabled to make any purchases at the expense of the ratepayers, the cost of the Gallery to the City being confined to expenses of maintenance. It is inevitable that a collection thus representing an aggregate of many individual gifts should be somewhat miscellaneous in character and less adequately representative of the various styles of painting than would have been the case if the Committee had been endowed with unlimited funds for purchase and unerring judgment in the application of them. Some of the deficiencies will doubtless be made good in the ordinary course of events by further gifts, but it is thought that it may be useful to specify certain directions in which it seems specially desirable to strengthen the collection. The Committee would heartily welcome fine examples of the eighteenth century portrait painters, the landscape artists of the Norwich and Early English Schools, early water colours and those of later date, works of the English pre-Raphaelite painters, and drawings, engravings, and etchings by Italian, Dutch, German, French, and English masters. In the event of any intending donors wishing to aid in supplying existing deficiencies the Keeper will be pleased at all times to confer with them and give any information or assistance he can towards securing the object in view.

*The important Collection of Drawings and Studies by Sir Edward Burne-Jones and Dante Gabriel Rossetti, with single examples of Ford Madox Brown, Frederick Sandys, and G. P. Boyce—five hundred in all—presented in 1903 by Mr. Cregoe Colmore, Mr. John Feeney, Mr. J. R. Holliday, the Rt. Hon. William Kenrick, P.C., and Mr. C. A. Smith-Ryland, is not included in this Catalogue.*

*(See Special Catalogue, price One Penny.)*

#### IN THE BIOGRAPHICAL NOTICES OF THE ARTISTS

|          |   |
|----------|---|
| R.A.     | <i>stands for Member of the Royal Academy.</i>                      |
| A.R.A.   | <i>Associate of the Royal Academy.</i>                              |
| R.W.S.   | <i>Member of the Royal Society of Painters in Water-Colours.</i>    |
| A.R.W.S. | <i>Associate of the Royal Society of Painters in Water-Colours.</i> |
| R.I.     | <i>Member of the Royal Institute of Painters in Water-Colours.</i>  |
| R.B.A.   | <i>Member of the Royal Society of British Artists.</i>              |

*The long extract on pages 87 to 89, being a description of the picture, “The Finding of the Saviour in the Temple,” from Archdeacon Farrar’s “Life and Work of W. Holman Hunt,” which formed “The Art Annual” for 1893, is reprinted in this Catalogue by kind permission of Messrs. Virtue & Co., Limited.*

# LIST OF ILLUSTRATIONS.

|  | <i>To face</i> | <i>Page</i> |
|--|----------------|-------------|
| 1. Gipsies, Herefordshire (11), by J. V. Barber ... ... ...                              | 8              |             |
| 2. Charity (13), by W. A. Bouguereau ... ... ...   | 10             |             |
| 3. The Last of England (17), by Ford Madox Brown ...                                     | 14             |             |
| 4. The Star of Bethlehem (19), by Sir E. Burne-Jones,<br>Bart. ... ... ... ...           | 18             |             |
| 5. Elijah in the Wilderness (25), by Sir E. Burne-Jones,<br>Bart. ... ... ... ...        | 22             |             |
| 6. The Nativity (67), by Sir E. Burne-Jones, Bart. ...                                   | 32             |             |
| 7. A Windy Day (114), by C. T. Burt ... ...  | 38             |             |
| 8. Woodland and Moor (120), by Thomas Collier ...  | 40             |             |
| 9. The Reluctant Departure (121), by W. Collins, R.A. ...                                | 42             |             |
| 10. The Skirts of the Forest (122), by David Cox... ...                                  | 44             |             |
| 11. Waiting for the Ferry: Morning (140), by David Cox                                   | 48             |             |
| 12. Going to the Hayfield (152), by David Cox ... ...                                    | 50             |             |
| 13. The Woman of Samaria (165), by William Dyce, R.A.                                    | 56             |             |
| 14. Hayle, from Lelant (166), by Alfred East, A.R.A. ...                                 | 58             |             |
| 15. The Village Philharmonic (170), by Stanhope A. Forbes,<br>A.R.A. ... ... ... ...     | 62             |             |
| 16. Worms Cathedral (171), by Birket Foster ... ...                                      | 64             |             |
| 17. Sir Charles Holte (172), by Thomas Gainsborough, R.A.                                | 66             |             |
| 18. Cardinal Wolsey (184), by Sir John Gilbert, R.A. ...                                 | 70             |             |
| 19. David Cox (188), by Sir John Watson Gordon, R.A....                                  | 72             |             |
| 20. John Bright (199), by Frank Holl, R.A.... ...  | 80             |             |
| 21. Fish from the Dogger Bank (201), by J. C. Hook, R.A.                                 | 82             |             |
| 22. The Long Engagement (204), by Arthur Hughes ...                                      | 84             |             |
| 23. The Two Gentlemen of Verona (208), by W. Holman<br>Hunt ... ... ... ...              | 86             |             |
| 24. The Finding of the Saviour in the Temple (209), by<br>W. Holman Hunt ... ... ... ... | 88             |             |

|  | <i>Page</i> |
|--|-------------|
| 25. After the Storm (214), by Walter Langley ... ...                               | 92          |
| 26. A Condottiere (216), by Lord Leighton, P.R.A. ...                              | 90          |
| 27. The Doubtful Coin (218), by J. F. Lewis, R.A. ...                              | 96          |
| 28. The Piazza of St. Mark's, Venice (226), by W. Logsdail                         | 98          |
| 29. The Widow's Mite (230), by Sir J. E. Millais, Bart.,<br>P.R.A. ... ... ... ... | 100         |
| 30. The Blind Girl (231), by Sir J. E. Millais, Bart., P.R.A.                      | 102         |
| 31. The Dreamers (233), by Albert Moore ... ...                                    | 104         |
| 32. The Newhaven Packet (235), by Henry Moore, R.A. ...                            | 106         |
| 33. Pigs (239), by George Morland ... ...  | 108         |
| 34. Prayer in the Desert (242), by W. J. Müller ...                                | 110         |
| 35. The Arab Shepherds (243), by W. J. Müller ...                                  | 112         |
| 36. Cà d'Oro Palace, Venice (246), by W. J. Müller ...                             | 114         |
| 37. Rome (248), by W. J. Müller ... ...  | 116         |
| 38. The White Squall (261), by Julius Olsson ...                                   | 118         |
| 39. Dr. John Thomas (272), by Sir Joshua Reynolds, P.R.A.                          | 122         |
| 40. Lady Holte (282), by George Romney ... ...                                     | 130         |
| 41. Rouen Cathedral (285), by T. M. Rooke ...                                      | 132         |
| 42. St. Perè-Sous-Vézelay (296), by T. M. Rooke ...                                | 138         |
| 43. The Boat of Love (299), by D. G. Rossetti ...                                  | 140         |
| 44. Sir Galahad in the Ruined Chapel (300), by D. G. Rossetti                      | 142         |
| 45. The Parable of the Ten Virgins (312), by W. J. Wain-<br>wright ... ... ... ... | 152         |
| 46. A Roman Lady (316), by G. F. Watts, O.M., R.A. ...                             | 156         |

## NOTICE.

As the frequent re-arrangement of the Galleries necessitates a change in the position of some of the pictures, they will not be found in the order in which they occur in the Catalogue. In using this Catalogue, therefore, reference should be made from the painter's name, which is on the frame of each picture, to the corresponding name in the Catalogue, where the order is alphabetical.

The measurements of pictures given below are sight measurements.

## REPRODUCTION OF PICTURES.

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# CATALOGUE.

## AITKEN (William Costen).

William Costen Aitken was born in 1817, and came to Birmingham from Dumfries, and for forty years gave his untiring energy and splendid services to art and the industries of Birmingham, of which some record remains in his history of the various trades in the *Hardware* volume of 1866. He was a scientific and artistic teacher of art, as applied to manufactures. Among other literary work he wrote a privately-printed memoir of Francis Eginton, and devoted much time and labour to the "Heroes of Soho." He died in 1875, and was buried, at his own request, by Francis Eginton's grave at Handsworth.

### 1. SKETCH OF THE INTERIOR OF THE JAMES WATT ROOM AT HEATHFIELD HALL, BIRMINGHAM.

Sepia drawing on paper, 8*1*/*2* in. high by 13 in. wide.

Bequeathed by Mrs. Aitken.

James Watt, the great civil engineer, improver and almost the inventor of the steam-engine, was born at Greenock, January 10th, 1736. In 1755,

he went to London, and devoted himself to the manufacture of mathematical instruments, and later on sought to establish himself in Glasgow, and about 1757, received the appointment of mathematical instrument maker to the university of that city. He was refused leave to establish a workshop by the borough of Greenock, because he was not a freeman. In 1763, in consequence of Professor Anderson having sent him a model of Newcomen's steam-engine to repair, Watt began those researches into the properties of steam and improvements in machinery which have made his name immortal. The first patent of his steam-engine is dated 1769. He joined Matthew Boulton, as partner of the Soho Works, Birmingham, 1774. To Watt is attributed the invention of the crank and fly wheel, the double-acting principle, parallel motion, and the regulating action of the governor. He also invented the copying press, a method of warming houses by steam, and the system of bleaching by chlorine. Died August 19th, 1819. The above drawing represents Watt's workroom as it was at the time of his death, in an upper chamber of his residence, Heathfield Hall, Handsworth, which estate he had purchased in 1789. In this attic he invented, and amused himself. His second wife's dislike to dirt almost developed into a monomania; and for peace he partook himself to his garret, where, with no one to interfere, he might pursue the bent of his inclinations when and how he liked. In the little attic, with its low ceiling and small windows, everything is still just as Watt left it. It was nothing unusual for him to go there, and never leave it, except at bedtime, for several days at a stretch. The most striking feature of his room is the ingenious copying-machine for reducing statuary, etc., which he invented, and never ceased to improve. Scattered about are all kinds of statuettes, medallions, and busts in wood, metal, jet, alabaster, ivory, marble, and plaster of Paris, which he had copied upon the machine; and no doubt the last work on which he was engaged is a little unfinished wooden statuette. A smaller copying-machine stands in another part of the room. Everything which could possibly be of service is to be found in its place. There is a stove adapted alike for heating, melting, and cooking purposes. On one side stands his bucket of coals, and near it, or on the stove, lie his dutch oven and frying pan, his crucibles, solder and iron, and lead ladle, all just as he used them last. In front of the window is a bench with a foot lathe, a vice, and all kinds of tools. On the adjoining shelves are jars of acids and chemical preparations. Nothing is more remarkable in the old room than the care with which everything is labelled. Each packet, however small, is written upon in Watt's large, plain writing. Nearly all the tools and apparatus were made by him. On a nail not far from the window hangs his well-worn leather apron. Dr. Samuel Smiles gives a very vivid description of this room at the close of his biography of Boulton and Watt.

## ALESSANDRI (Angelo).

Angelo Alessandri, an artist living in Venice, was employed by John Ruskin on many occasions to make

copies of Venetian pictures, and studies of architectural detail. The greater number of these drawings will be found in the Ruskin Museum at Sheffield. In the *Report of the St. George's Guild* for 1885, Ruskin says:—"The antiquarian value of the resolutely complete works by Mr. Rooke, and Mr. Alessandri also, cannot be too highly estimated for the future, nor at present received with even adequate honour and gratitude. Indeed, anything more careful, conscientious, and in its manner beautiful, than Signor Alessandri's work for us, both in drawing architecture and in copying fresco, cannot be found;" and in another place he says, "Mr. Alessandri, in his perfectly sympathetic and clear sighted rendering of the qualities of different painters, stands alone among the artists whom I know, or ever have known." Signor Alessandri has the highest admiration for Mr. Ruskin, and confesses that he owes nearly everything to him, for having taught him how to draw in water-colours, rather than in oils. At the present time he is one of the leading authorities on art in Venice, and has had, recently, the re-arrangement of the Academy there, and other important work of the kind under his control. Among his works in the Ruskin Museum are copies after Raphael, Carpaccio, Botticelli, Tintoret, and Perugino, as well as a number of architectural drawings.

## 2. THE TOMB OF THE DOGE MICHELE STENO, VENICE.

Water-colour drawing, 13 in. high by 13½ in. wide. Painted in 1892.

*Presented by Mrs. Talbot.*

Michele Steno, born 1331, was elected Doge of Venice in 1400, and died in 1413. Under his rule the Venetian general Malatesta conquered Vicenza, Belluno, Feltre, Verona, and Padua (1405). In 1408 the republic gained possession of Lepanto and Patras, and in 1409 of Guastalla, Casalmaggiore and Brescello, so that its powers and dominion were very largely increased under Steno.

His tomb is now in the northern aisle of the Church of St. John and St. Paul, having been removed there from the destroyed Church of the Servi. Ruskin calls attention to "its remarkable return to the early simplicity, the sarcophagus being decorated with only two crosses in quatrefoils, though it is of the fifteenth century, Steno dying in 1413; and, in the second place, to observe the peculiarity of the epitaph, which eulogizes Steno as having been "amator justitiae, pacis, et libertatis" (a lover of

justice, peace and plenty). In the epitaphs of this period, the virtues which are made most account of in public men, are those which were most useful to their country."—*Stones of Venice*, III., 83.

### 3. THE PRINCE OF ENGLAND AND ST. URSULA TAKING LEAVE OF HER FATHER, KING MAURUS.

Water-colour drawing, 1 ft. 8 in. high by 1 ft. 1½ in. wide.

*Presented by the Subscribers.*

A copy of part of a picture by Vittore Carpaccio, now in the Academy of Fine Arts at Venice. The original picture, which is one of a series of eight setting forth the legend of St. Ursula, measures 9 ft. by 20 ft. It is divided into three parts. On the left, Conone, son of Agrippa, the pagan king of England, bids farewell to his father. In the centre is represented the meeting between Conone and Ursula; and on the right, the leave-taking between them and King Maurus, her father. This is the part of the picture which is copied in the above drawing. Finally, in the background is shown the departure of Conone and Ursula upon their pilgrimage to visit the shrines in the holy city of Rome. According to the legend, she and her eleven thousand virgins were martyred at Cologne.

Mr. Ruskin thus describes the legend of the Saint:—"When St. Ursula, daughter of Maurus, King of Britain, a just and Christian king, was born, she was wrapped in a hairy mantle, and so they called her Ursula—'Little Bear.' She grew up in grace, loveliness, and wisdom, so that her fame was known everywhere. A king of England, a heathen of over-seas, set all his heart on having her for daughter and wife to his son Æther. But when the Ambassadors came, King Maurus refused for his daughter to wed a heathen, and neither prayers nor gifts nor threats could move him. Ursula had vowed to live all her life for Christ only, but she prayed that if it were His will, she would wed the son of the heathen king if she might then turn his heart, and his people's, to Christ. Then she slept, and the angel of the Lord appeared, saying 'Ursula, your prayer is heard.' And answer was made by the Ambassadors to the King of Over-Seas:—1st, That the King, the Queen, and their son should be baptized in the Holy Faith; 2nd, For three years' grace before the bridal, that Ursula might visit Rome and the Holy Land; Lastly, that he should send ten thousand maidens of gentle blood, to follow her in this pilgrimage.

"So the will of Ursula was done. The King and all his Folk were baptized, and Æther and ten thousand maidens came to the land of Britain. So Ursula and all that company set sail in eleven ships, with singing of psalms, and all clad in gorgeous apparel,—the angel of the Lord ever before them as Guide. When they came to Rome, the Pope, Cardinals, Bishops, etc., went with them on their pilgrimage until they came to the land of Slavonia. Then the Soldan called upon them to deny their God, or they should all be slain with the sword. But they all rejoiced to be witnesses to His glory, and Ursula and her maidens, Æther, and all who had joined them, were slain. They received the martyr's crown and are now singing glad songs in Paradise."—*Fors Clavigera*, Vols. II. and VI.—Ruskin. See also *Sacred and Legendary Art*, Vol. II.—Mrs. Jameson.

Carpaccio was probably born in Istria, but there are no authentic records of his life. He was a younger contemporary of the Bellini, and may be considered the greatest historical painter of the Venetian school. He was one of the earliest Venetian oil-painters. It is not known under whom he studied, but he was associated with Gentile Bellini in executing the historical paintings for the Great Council Hall of the Ducal Palace. From the knowledge of Oriental costumes which he displays in some of his works, it has been thought possible that he accompanied Gentile to Constantinople. Among his finest works are the eight St. Ursula pictures. Between 1502 and 1511 he executed the paintings in San Georgio degli Schiavoni, and in 1510 the grand altar-piece of the "Presentation in the Temple," formerly in Sant Giobbe, and now in the Venice Academy. Another very fine altar-piece of his, painted in 1514, is in St. Vitale, Venice.

## ALLINGHAM (Mrs.), R.W.S.

Helen Allingham, eldest child of Alexander Henry Paterson, M.D., was born near Burton-on-Trent, 1848. A year later the family went to Altringham, and, after Dr. Paterson's death in 1862, moved to Birmingham. Here she studied in the School of Design, under Mr. Raimbach, and in 1867 went to London, residing with her aunt, Miss Laura Herford, an artist, who five years previously had practically opened the Royal Academy Schools to women. Miss Paterson herself entered these schools, and afterwards drew on wood for several periodicals, becoming one of the regular staff of the *Graphic*, and furnishing a number of illustrations to novels running in the *Cornhill Magazine*. In the intervals of drawing on wood she produced many water-colour drawings. In 1874 she married Mr. William Allingham, the poet. In 1875 she was elected an Associate of the Royal Society of Painters in Water-colours, and a full member in 1891. A special exhibition of her drawings was held at the rooms of the Fine Art Society in 1886.

### 4. VALEWOOD FARM.

Water-colour drawing, 1 ft. 5 in. high by 1 ft. 2½ in. wide.

### 5. OLD COTTAGES AT PINNER.

Water-colour drawing, 1 ft. high by 1 ft. 5 in. wide.

## APPLETON (T. G.).

### 6. PORTRAIT OF MARY AMELIA, COUNTESS OF SALISBURY: AFTER SIR JOSHUA REYNOLDS.

Water colour drawing, 4 ft. 1½ in. high by 2 ft. 6 in. wide.

This drawing was made from the original painting by Mr. T. G. Appleton, the well-known mezzotint engraver, for his mezzotint of the picture published in 1898.

Lady Mary was the eldest daughter of the first Marquis of Downshire. She was born in 1750, and in 1773 married James Cecil, seventh Earl of Salisbury, who was created a marquis in 1789. Lady Salisbury sat to Reynolds in 1780 and 1781, and the portrait was paid for in 1781, £200, in which year it was exhibited in the Royal Academy, where it was praised by Horace Walpole and the *Morning Herald*. Lady Salisbury sat again to Sir Joshua in 1787, evidently for the purpose of having some alterations made, particularly in the style of the hair. The earlier engravings of it by Valentine Green and S. W. Reynolds show the portrait in its first state, while Mr. Appleton's mezzotint shows it as it now is. The original is in the possession of the Marquis of Salisbury. (See Messrs. Graves and Cronin's "History of the Works of Sir Joshua Reynolds".)

## AUMONIER (James), R.I.

James Aumonier, born in London, was for some years employed as a designer for printed calicoes by a London firm, and during the years so occupied made use of whatever time he could get in sketching and painting landscapes from nature. He worked in the Art Schools at Marlborough House and South Kensington, but never studied under any artist here or abroad. Although his name is French he is a self-taught English painter. In 1876 the Council of the Royal Manchester Institution awarded him the Heywood Gold Medal for his picture, "Toilers of the Field." In 1887 he was awarded a Medal of the First Order of Merit at Melbourne; in 1889 a Gold Medal at the Paris International Exhibition; and in 1897 a Silver Medal at the International Exhibition at Brussels. He is a member of the Royal Institute of Painters in Water-colours, the Anglo-Australian Society of Artists, the Institute of Painters in Oil-colours, the Society of British Pastellists, and is "hors concours" of the Paris Salon des Beaux Arts.

7. A NOOK IN NATURE'S GARDEN.

On canvas, 5 ft. high by 2 ft. 10 in. wide. Painted in 1879.

8. SUNSET ON THE SUSSEX DOWNS.

Water-colour drawing, 1 ft. 7½ in. high by 2 ft. 6 in. wide.

## BAKER (Thomas).

Thomas Baker, landscape painter, was born on October 8th, 1809. He studied under J. V. Barber, and practised in the Midland Counties, where he was known as "Baker of Leamington," and his art was patronized and esteemed. He worked both in oils and water-colours with success. Between 1831-1860 he exhibited nineteen works in the Royal Academy and at the Free Society of Artists. Died August 10th, 1864. His pictures are characterized by great fidelity to nature, are elaborately painted, and skilful in composition. He generally introduced cattle into his landscapes, carefully and artistically drawn and grouped.

9. BROBSON'S BRIDGE, OFFCHURCHBURY, WARWICKSHIRE.

On canvas, 1 ft. 7 in. high by 2 ft. 5 in. wide. Painted in 1843.

*Presented by Sir John C. Holder, Bart.*

## BARBER (Joseph).

Joseph Barber, the son of a publisher and printseller, was born in Newcastle-on-Tyne in 1758, where his father, Joseph Barber, an Irishman, had settled. Barber came to Birmingham as a designer for a firm of manufacturers of papier-maché, but eventually gave up this work, and settled in the town as an artist and drawing-master. He married, in 1781, Elizabeth, daughter of Samuel Power, of Birmingham. From 1801 to 1803 his studio, in which David Cox received early instruction in drawing, was in Edmund Street. From 1803 until his death in June, 1811, he was living in Newhall Street. He is described as a "happy, bustling fellow," and was greatly liked and respected by his fellow citizens, who placed a tablet to his memory on the outside of the wall of St. Paul's Church. Two of his sons,

Charles, born 1783, and Joseph Vincent, born 1788, earned considerable reputation as artists, the former in Liverpool and the latter in Birmingham (*see below.*) His three daughters, Maria, Eliza, and Ann Matilda, all taught drawing, and were flower painters, exhibiting both in Birmingham and Liverpool. The last-named was the mother of Joseph Barber Lightfoot, Bishop of Durham.

10. PETERBOROUGH CATHEDRAL: WEST FRONT.

Unfinished water-colour drawing, 1 ft. 2 in. high by 94 in. wide.

*Presented by the Nepheles and Nerei of Miss José E. Barber.*

Peterborough is a Norman Cathedral which was begun in 1117, and fronted in 1233 by a grand western façade, 158 feet wide, being a portion of three arches of the full height of the cathedral. A gable crowns each arch, and the end abutments are carried up as small towers. Other towers rise from behind, though some uncertainty exists as to the intended grouping, perhaps a central feature was contemplated. A two-storied porch of the fifteenth century has been built in the central archway.

## BARBER (J. V.).

Joseph Vincent Barber, a landscape painter, born in 1788, was principally engaged in Birmingham as a teacher of drawing, carrying on the school started by his father, Joseph Barber (*see above*). Among the artists who studied under J. V. Barber were T. Creswick, F. H. Henshaw, J. J. Hill, J. Willmore, A.R.A., and Baker, of Leamington. He exhibited at the Academy, in 1812, "Cattle and Landscape;" in 1828, "Lake Lugano" and "The Golden Age;" in 1829, "Morning;" and in 1830, "Evening" and "Gipsies," his last exhibited works. In 1828 he went upon a sketching expedition to Switzerland. He made drawings, in conjunction with some of our eminent water-colour painters, for the *Graphic Illustrations of Warwickshire*, published in 1829. He was one of the local artists who formed the present Royal Birmingham Society of Artists in 1814, and was its first honorary secretary. He retired from teaching drawing in 1837, and visited Italy in the following year. While sketching in the vicinity of Rome, he exposed himself to the influence of the "malaria" of the Pontine Marshes, caught fever, and in spite of careful nursing by some monks



NO. 11.

GIPSYES : HEREFORDSHIRE.

J. V. BARBER.



he died there, on September 11th, 1838. He was buried in the old cemetery in Rome, but his widow subsequently had his body brought to England, and interred in St. Paul's churchyard, Birmingham, although there is no visible record. A memorial tablet to his father is erected near the entrance door of the same church. He was acknowledged to be the most successful local teacher of art which Birmingham had up to that period produced.

## 11. GIPSIES, HEREFORDSHIRE.

On canvas, 3 ft.  $2\frac{1}{2}$  in. high by 4 ft.  $6\frac{1}{2}$  in. wide. Painted in 1829.  
Exhibited at the Royal Academy, 1830. See Illustration.

*Permanent Loan from the Council of the Midland Institute.*

(Fourteen drawings by J. V. Barber, forming part of the "Graphic Illustrations of Warwickshire," a permanent loan from the Council of the Birmingham and Midland Institute, are also exhibited. See special catalogue of "Old Birmingham and Warwickshire Drawings," price One Penny.)

## BONINGTON (R. P.).

Richard Parkes Bonington was born in the village of Arnold, near Nottingham, October the 25th, 1801. His father, who was a landscape and portrait painter, took him, when only fifteen years old, to Paris, and there procured him permission to copy in the Louvre. Owing to this circumstance, Bonington's education was chiefly French. He became a student of the Ecole des Beaux Arts, and attended occasionally the studio of the Baron Gros. He devoted himself chiefly to landscape painting, working often in water-colours. His subjects are mostly marine or river views. In 1822 he paid a long visit to Italy, and on his return exhibited at the British Institution, and in the next year at the Academy, at once gaining a name among his countrymen. In 1828, while imprudently sketching in the sun in Paris, he was attacked by brain fever, followed by rapid consumption, from which he died in London, on September 23rd of that year. His art was picturesque and dramatic, and his works were marked by great originality and a rich feeling for colour. He was a great student of the works of Constable.

## 12. COAST SCENE.

Water-colour drawing, 8½ in. high by 12¾ in. wide.

## BOUGUEREAU (William Adolphe).

William Adolphe Bouguereau was born at La Rochelle, November 30th, 1825. He began life in a business house at Bordeaux, but obtained permission to attend the drawing-school of M. Alaix for two hours a day. At the end of the first year he gained the first prize, and then turned all his attention to painting, entering the studio of Picot in Paris, and studying in the Ecole des Beaux Arts. He first exhibited at the Salon in 1849, and in the following year won the Grand Prix de Rome (*Histoire*), and went to Italy. In 1854 he exhibited "The Body of St. Cecilia borne to the Catacombs." At the Salon of 1857, he gained the Medal of the First Class. Since that time he has occupied a leading position among French artists, and has painted many popular and famous pictures. His "Vierge Consolatrice," in the Salon of 1877, was purchased by the French Government for 12,000 francs, and is now in the Luxembourg Gallery, with two other works by him. In 1885, he received the Grand Medal of Honour at the Salon, and was made a commander of the Legion of Honour, having previously been elected a chevalier of it in 1859, and an officer in 1876. He has executed a number of decorative mural paintings, in various private houses, in churches, theatres, and other buildings. He was elected a member of the Academy of Fine Arts (*l'Institut*) in 1876. He is President of the Association of Artist Painters, Architects, Engravers, and Designers, and Vice-President of the Société des Artistes Français. Many of his pictures have been engraved by François and other well-known engravers.

## 13. CHARITY.

On canvas, 4 ft. high by 5 ft. wide. *See Illustration.*

*Presented by Mr. Charles Harding.*





# BREAKSPEAR (W. A.).

Member of the Royal Society of British Artists and the Royal Birmingham Society of Artists.

## 14. THE DAUGHTER OF THE HOUSE.

On canvas, 3 ft. 5½ in. high by 1 ft. 8½ in. wide.

*Presented by a Gentleman.*

## BRETT (John), A.R.A.

John Brett, one of the chief upholders of the Pre-Raphaelite school in landscape and marine art, was born in 1830. Though best known for his sea-pieces, he first made his reputation as a landscape painter. His "Stone Breaker" (Royal Academy, 1858), was declared by Mr. Ruskin to be "after John Lewis, simply the most perfect piece of painting, with respect to touch, in the Academy this year; in some points of precision it goes beyond anything the Pre-Raphaelites have done yet." He received still greater praise for his "Val d'Aosta," exhibited in the Royal Academy in the following year, from this critic, who purchased it. The "Stone Breaker" was exhibited in the Birmingham Art Gallery in 1891, and the "Val d'Aosta" in 1898-99. For more than forty years John Brett contributed to the Academy Exhibitions a series of admirably painted studies of inland and coast scenery. The sapphire and turquoise-blue seas of the English Channel and Cornish Coast formed one of the most striking characteristics of his work. He was elected an Associate of the Royal Academy in 1881. In 1886 an exhibition of his works was held in London, and in an essay prefixed to the catalogue the artist explained his views of art, and of the value of "finish" in painting. At the Annual Meeting of the National Association for the Advancement of Art, held in Birmingham in 1890, he read a paper on "Education in Art." He worked throughout the summer out of doors, sketching very rapidly, often from the quarter-deck of his yacht, without retouching. He was deeply interested in science,

and the very original dwelling which he built for himself at Putney had an astronomical observatory upon the roof. He died on January 8th, 1902.

15. NORTH-WEST GALE OFF THE LONGSHIPS Lighthouse.

On canvas, 2 ft. 7 $\frac{1}{2}$  in. high by 6 ft. 11 $\frac{1}{2}$  in. wide.

*Presented by the Trustees of the Public Picture Gallery Fund.*

## BRIGGS (H. P.), R.A.

Henry Perronet Briggs, R.A., was born at Walworth, 1791, of a very old Norwich family, and was related to Mrs. Opie. He entered as a student of the Royal Academy in 1811. In 1814 he exhibited his first portrait in the Academy, and four years later began to paint historical subjects with success. He was elected an A.R.A. in 1825, and an R.A. in 1832. Henceforth his talent was so much in demand for portraiture that, against his own wishes, he abandoned historical painting in favour of that more lucrative art. He died in London in 1844. Two of his pictures are in the National Gallery and one in Greenwich Hospital.

16. THE CHALLENGE OF RODOMONT TO ROGERO.

On canvas, 3 ft. 10 $\frac{1}{2}$  in. high by 6 ft. wide.

*Presented by Sir Henry Wiggin, Bart.*

Rodomont was a King of Algiers, and a commander both of horse and foot in the Saracen army sent against Charlemagne. Rogero was a son of Rogero and Gallacella, but his mother being slain by King Agolant, he was nursed by a lioness. His sister, Marphisa, was a female knight of amazing prowess. She was brought up by a magician, but being stolen at the age of seven, was sold to the King of Persia. The king assailed her honour when she was eighteen, but she slew him, and seized the crown. She came to Gaul to join the army of Agramant, but on learning that his father, Agolant, had slain her mother, she entered the rival camp of Charlemagne, and was baptized. Rogero also deserted from the Moorish army to the Christian Charles. He married Bradamant, and was elected to the throne of Bulgaria. At his wedding feast, Rodomont rode up in full armour to the King of France, and accused Rogero of being a renegade and a traitor to his master, King Agramant; whereupon Rogero met him in single combat, and slew him. These incidents are described in the "Orlando Innamorato" and "Orlando Furioso" of the Italian poet Ariosto (1474-1533).

## BROWN (Ford Madox).

Ford Madox Brown was born at Calais, on April 16th, 1821. His father, Dr. John Brown, a retired commissary in the British Navy, was the son of Dr. John Brown, of Edinburgh, founder of the Brunonian theory of medicine. Madox Brown was educated on the continent, receiving his first lessons in art at Bruges, from Albert Gregorius, a portrait painter, at that time director of the Academy in that city; and afterwards studying under Van Hanselaer at Ghent; and at the Antwerp Academy, under Baron Wappers, 1837-39; Paris, 1841-44; and Rome, 1845.

He first exhibited a picture, called "Job and his Friends," at the Ghent Gallery, and in 1841 sent a work, entitled "The Giaour's Confession," to the Royal Academy, but it was not until 1844 that he took a decided step as an exhibitor in England, by sending cartoons for the competition at Westminster Hall. In his twentieth year he married his cousin, Elizabeth Bromley. He resided for a time in Italy, where he had gone in the vain hope of restoring his wife's health; Mrs. Brown unfortunately died in Paris, in 1846, when he returned to England and settled in London, and occasionally exhibited at the Royal Academy.

In 1848 he was sought out by Dante Gabriel Rossetti, who had seen and greatly admired his early work, with the intention of being received as his pupil. From this meeting dated a life-long friendship. Ford Madox Brown was not enrolled in the Pre-Raphaelite Brotherhood, but his sympathies were almost entirely with them, and his own aims and method of work were to a great extent similar to theirs.

He says himself, "Strictly speaking I was not one of them; I was somewhat older than they at the time, and I disavowed certain of their tenets. Before meeting them I had already in Paris resolved on a system of individualised and truer light and shade—daylight, morning, afternoon, indoor and outdoor life, and so forth. About this time also I had an attraction towards Holbein, after being once

slightly swayed by Rembrandt. This resulted in my sending to the Academy a portrait of a city merchant entitled 'A Modern Holbein,' which was not hung. This was in 1846. Later on the frescoes of the Brancacci Chapel at Florence confirmed me in my archaism. On my meeting the Pre-Raphaelites in 1848, I shared their feelings for intense and brilliant colour."

His principal works are well known. In 1849 he exhibited "King Lear," at the Free Exhibition, near Hyde Park; and in 1851, at the Royal Academy, he produced his large picture "Chaucer at the Court of Edward III.," which had been several years in progress. This picture, among those selected by Government for the Paris Exhibition of 1855, received the Liverpool prize of £50 in 1852. In 1865 he exhibited fifty of his pictures in Piccadilly. His famous picture "Work" belongs to the Corporation of Manchester; and his "Christ Washing Peter's Feet" is in the National Gallery of British Art. It was the bad hanging of this picture at the Academy in 1852 that caused him to cease sending pictures there. During the last years of his life he was engaged on a very important series of frescoes in the Manchester Town Hall. Twenty of his pictures, including some of his most important works, were exhibited in this Gallery in 1891, on the occasion of the loan collection of works of the English Pre-Raphaelite School. He died on October 11th, 1893.

#### 17. THE LAST OF ENGLAND.

On panel, almost circular, 2 ft. 8 $\frac{1}{2}$  in. high by 2 ft. 5 $\frac{1}{2}$  in. wide.  
Painted in 1855. *See Illustration.*

This picture was first conceived during a visit to Gravesend, in 1851, whither Madox Brown went to wish God-speed to his friend, Woolner, the sculptor, then leaving England for Australia. As Madox Brown's thoughts were then turned towards a visit to India, the subject of this picture came to him, and the thought was realized in art instead of in fact; and he represented himself and his wife, with their little baby, as emigrants taking their last sorrowful look at their native land. The wife's eyes are full of tears, but the man has the determined look of one who will not have life a failure wherever duty or fate may lead him. "They are oblivious of the turmoil around; nor does the drizzling spray affect the small family, protected as they are by umbrella and tarpaulin. Next them, in the background, an honest family of the greengrocer kind: father (mother lost),

AN. DOM. 1852



THE LAST OF ENGLAND.

No 17.

THE LAST OF ENGLAND

FORD MADOX BROWN.



eldest daughter, and younger children, make the best of things with tobacco pipes, etc. Still further back, a reprobate shakes his fist with curses at the land of his birth, as though that were answerable for his want of success. His old mother reproves him for his foul-mouthed profanity, while a boon companion, with flushed countenance, got up in nautical 'togs' for the voyage, signifies drunken approbation."

"To insure the peculiar look of *light all round*, which objects have on a dull day at sea, it was painted for the most part in the open air on dull days, and when the flesh was being painted, on cold days. The minuteness of detail which would be visible under such conditions of broad daylight, the artist thought it necessary to imitate, as bringing the pathos of the subject more home to the beholder."

The picture, three years in hand, was finished in 1855. It is generally considered to be his masterpiece. In a diary which the artist kept between 1847 and 1856 there are a number of interesting entries about the painting of this picture. In one place he says: "At the beginning of '53 I worked for about six weeks at the picture of *Last of England*, Emma coming to sit to me, in the most inhuman weather, from Highgate. This work representing an out-door scene without sunlight, I painted at it chiefly out of doors, when the snow was lying on the ground. The madder ribbons of the bonnet took me four weeks to paint." Again: "Set to work on the female head of the Emigrant picture from Emma, a complete portrait. Scrapped out the head of the man because it had cracked all over. This is the first time a head has ever served me so—three days' work gone smash because of the cursed zinc white I laid over the ground. Settled that I would paint the woman in Emma's shepherd-plaid shawl, instead of the large blue and green plaid, as in the sketch. Thus is a serious affair settled, which has caused me much perplexity." "Worked at the resumed coat of the Emigrant, from the one I had made on purpose two winters ago, at Hampstead, and have worn since then, it being horrid vulgar." "January 3rd, 1855—To work by twelve at the fringe of the shawl—finished it by one. Triumphantly stripped the lay figure, and set the place somewhat to rights, and restored poor Emma her shawl, which she had done without the half of the winter. The shawl is at length finished, thank the powers above." The above are only a few of the extracts referring to the gradual painting of this picture. The following sonnet was written by the painter to further illustrate his idea:—

"The last of England ; o'er the sea, my dear,  
Our homes to seek amid Australian fields.  
'Tis not the million-acre island yields  
The space to dwell in. Thrust out ! Forced to hear  
Low ribaldry from sots, and share rough cheer  
With rudely nurtured men. The hope youth builds  
Of fair renown, bartered for that which shields  
Only the back, and half-formed lands that rear  
The dust-storms blistering up the grasses wild.  
There learning skills not, nor the poets' dream,  
Nor aught we love as children shall we see."  
She grips his listless hand and clasps her child,  
Through rainbow-tears she sees a sunnier gleam,  
She cannot see a void, where *he* will be.

F. M. B., Feb., 1865.

also  
'English Autumn Afternoon' (begun Sep. 1852), aged 1856, 15  
'Walter on the Way,' 'Fancy of his Jaunty Husband,' 'Elegy of the Husband's Son,'  
'Kunram,' 'Muniza Hwang,' beg. with several (containing 1 or 100 or more)

# BUNCE (Kate E.).

Associate of the Birmingham Royal Society of Artists.

## 18. MELODY.

On canvas, 2 ft. 5 $\frac{1}{2}$  in. high by 1 ft. 7 $\frac{1}{2}$  in. wide.

*Presented by Sir John C. Holder, Bart.*

# BURNE-JONES (Sir Edward), Bart.

Edward Coley Burne-Jones was born in Birmingham, on August 28th, 1833, his father, Edward Richard Jones, being of Welsh descent. Neither his parents nor any member of his family showed artistic leanings. His father, being anxious that he should take orders in the Church of England, sent him, at the age of eleven, to King Edward's Grammar School, the head-master being Dr. Lee, afterwards Bishop of Manchester. In 1852 he won an exhibition at Exeter College, and went up to Oxford, there at once making the acquaintance of William Morris. This was when the Pre-Raphaelite brotherhood was in its first bloom. Burne-Jones, seeing a picture by Rossetti, which completely captivated him, felt a strong desire to be an artist. He left Oxford in 1856, without taking a degree, and gave up all idea of the Church. In this year he made the acquaintance of Rossetti, and began to learn the rudiments of his art under him. He was not actually his pupil, but he watched him at his work, and learned from him a number of lessons which he put into practice in his earliest pictures, such as "The Backgammon Players." In 1857 he joined in the memorable venture, initiated by Rossetti, to decorate the walls of the Union Debating Society's Room at Oxford with frescoes illustrating the "Morte d'Arthur." Through the inexperience of the artists of the proper methods of fresco-painting, the work perished almost before it was finished. The subject selected by Burne-Jones was "Nimue and Merlin," which he afterwards treated in two distinct versions, both well known to the admirers of his art. Besides Rossetti, the other young artists engaged in this work were William Morris, Val

Prinsep, Arthur Hughes, Spencer Stanhope, and T. H. Pollen. In 1859 he made a first journey to Italy, and in 1863 accompanied Ruskin to Milan and Venice, where he copied for him some of his favourite pictures by Tintoretto. He also first drew the critic's attention to the beauties of Carpaccio. His first designs for stained glass were made for Bradfield College in 1857, and in 1859 he executed those for a window in Christ Church Cathedral.

Throughout his life he was intimately connected with the firm of Morris and Co., and produced innumerable designs for stained glass and tapestries. In January, 1862, when Messrs. Morris, Faulkner, and Co.'s preliminary circular was sent out, Rossetti wrote to Professor Norton :—"A name perhaps new to you on our list—but destined to be unsurpassed, perhaps unequalled, in fame by any name of this generation—is Edward Burne-Jones. He is a painter still younger than most of us by a good deal, and who has not yet exhibited except at some private places; but I cannot convey to you in words any idea of the exquisite beauty of all he does. To me no art I know is so utterly delightful, except that of the best Venetians."

On February 8th, 1854, he was elected an Associate of the Royal Society of Painters in Water-Colours, and to the exhibition of that year sent four pictures, including "The Merciful Knight." To this early period also belongs the important series, "St. George and the Dragon," which some thirty years after, in 1897, gained a gold medal at the Munich International Exhibition. For ten or twelve years, however, his paintings were known but to a few, except when he chanced to exhibit a drawing or two at the Old Water-Colour Society's Rooms. It was not until the opening of the Grosvenor Gallery, in 1877, that his art was revealed to the general public. At this first exhibition he exhibited "The Days of Creation," "The Mirror of Venus," "The Beguiling of Merlin," and others; and all his principal works, during the succeeding years, were shown in the Grosvenor Gallery, and afterwards in the New Gallery, of which exhibitions his works may be said to have struck the note. He had left the Water-Colour

Society in 1870, owing to a misunderstanding over his picture of "Phyllis and Demophoon," to which some of the members took exception as being too undraped; but it was not until 1885 that he was elected an Associate of the Royal Academy. He only exhibited there once, however, in the year of his election, the picture being "The Depths of the Sea," and he resigned his position in 1893.

He was created a baronet in 1894. He received an Honorary Fellowship of Exeter College and the degree of D.C.L. at Oxford in 1881, and was President of the Royal Birmingham Society of Artists 1885 and 1886. He was also a Chevalier of the Legion of Honour, a member of the Dresden Academy of Fine Arts, corresponding member of the Institute of France, and a member of the Saxon Academy of Fine Arts, Saxony. In 1888 he was re-elected a member of the R.W.S. In 1860 he married Georgina, daughter of the Rev. G. B. Macdonald, of Wolverhampton. He died very suddenly of angina pectoris, at his residence, The Grange, North End Road, West Kensington, on June 18th, 1898, leaving one son, Philip, who succeeded to the title, and one daughter, Mrs. J. W. Mackail. Space does not allow the mention of a tithe of the great works of this gifted artist, but his finest may be looked upon to be the series of the "Briar Rose," "Merlin and Vivien," "King Cophetua," "The Annunciation," "Chant d'Amour," "Laus Veneris," "The Golden Stair," "The Days of Creation," "The Star of Bethlehem," which belongs to this Gallery, "The Wheel of Fortune," "The Garden of the Hesperides," "The Wine of Circe," "Pan and Psyche," many of his designs for stained glass windows, including those of St. Philip's Church, Birmingham, and his mosaics in the American Church at Rome.

#### 19. THE STAR OF BETHLEHEM.

Water-colour drawing on paper, 8 ft. 5 in. high by 12 ft. 8 in. wide. Begun in 1888 and finished in 1891, in which year it was exhibited in the New Gallery. See Illustration.

This picture is a reproduction slightly altered, and that chiefly in the colour scheme, and the more strictly pictorial treatment of details, of the tapestry designed by Burne-Jones and executed by Mr. William Morris's

No. 19.

THE STAR OF BETHLEHEM.

SIR EDWARD BURNE-JONES, BART.





firm for Exeter College, Oxford. In the tapestry the wealth of floral decoration which crowds the foreground was merely suggested in the original design, and was worked out by the weavers themselves from Mr. Morris's own designs. This water-colour drawing was the outcome of a commission given by the Corporation of Birmingham in 1887. It was begun in the autumn of 1888, and finished in the spring of 1891, in time for the annual exhibition at the New Gallery. The artist spent almost the whole of 1890 upon this work and the picture *Sponsa di Libano*.

"It represents the adoration of the Magi ; the figures are life-size. The scene chosen is a hilly landscape, the hills sloping with many undulations up to the top of the picture. In the higher reaches we see the trunks of numerous slender trees, with silver-grey bark. In the foreground of this landscape, beneath a thick thatched roof supported by four slender uprights, seated on a bundle of straw, is the Virgin with the Divine Child on her lap. She is pale of face, with an expression of earnest, intent wonder, not so much sad as intently serious, and rapt out of herself by the marvel of the situation. The babe is quite nude, half shy and half afraid of the magnificent Magi ; his little dimpled hands clutch at the blue robes which fall over the protecting bosom of the Virgin, but the sense of wonder and curiosity impels him to turn his dark lustrous eyes on the vision—these strange visitors that bend before him. Behind stands, leaning forward with intent expression on his thin and worn face, the father, Joseph, a bearded man with iron-grey hair, clad in a thick woollen robe of green, which he has drawn over his head, and which all but conceals an under garment of blue. He has been cutting wood, and bears a small bundle under his arm ; but he has cast the axe aside. His eyes are bent on the three Kings, Gaspar, Balthazar, and Melchior, who bow their heads with deep reverence before that incarnate mystery to which the star has guided their weary feet. The first of these is an aged man. His eyes have looked on good and ill, and these have had, too, their war in his heart, not always, we judge, unequally matched, but good has triumphed. He has loved the right, and in his heart has cherished the love of what is beautiful and pure. He wears a kind of blue turban shoaling into purple. The robe which falls over his lean and sinewy form is bronze-green and blue, falling over a richly wrought under garment of deeper and warmer colour. At his feet lies a gloriously gemmed crown. We could almost think that he had prepared this gift anticipating that the Star would lead him to some Shah or Sultan, some Prince or King, to whom the delight of the eye and the pride of life were all ; but that when the Star stood still over the meek lady and that innocent chubby babe, he had cast it aside, feeling how poor and tame and common-place was his gift, and fallen back on the homelier offering in the little open casket in his hand. Behind him bends a young man with soulful face. He has had fair dreams ; he has yet to shape them in act. The face is that of a chivalrous Knight—a Sir Galahad—who having seen little of the world, yet sees deeply, because his heart is pure. His garments are carefully and elaborately studied ; his outer robe covered with medallions. The third is a swarthy King, of Nubian cast of features. Do the other Kings type Mind and Soul ? If so, is this the animal nature of man which also shall bow to him ? The colours of his dress are gayer and richer, and

the face is less full of soul. The foreground is starred with flowers, notable amongst them being the White Star of Bethlehem. Between the foremost of the Magi and the Holy Family, but more remote from the eye, with feet straight down as in the Angel in 'The Annunciation,' is the Angel of the Star of Bethlehem, who has led to this shrine the expectant Kings. His robes are of blue, green, and russet, and his wings of green seem almost a part of the landscape. His mission over, will he not melt into air and leave those Kings wondering if such a being ever was? The religious sentiment is perfectly maintained, and it dignifies the exquisite vision."

The story of the Star is told by only one of the four biographers of Christ in the New Testament, and he says nothing of kings; they are only "wise men," who came from the East to Jerusalem, having seen a star which led them until it came and stood over where the young child was with Mary his mother; then they "fell down and worshipped him, and when they had opened their treasure they presented unto him gifts, gold and frankincense and myrrh." That is Matthew's story. But Sir Edward has pictorially represented the old legend which grew out of this and was an universal favourite in mediaeval times, the history of the "Three Kings of Cologne." The story runs that twelve of the "greatest clerkes of astronomy" watched from a great hill in India for the star of which Balaam prophesied, and for which they had to wait fifteen centuries. When the star came three kings determined to go and see the heavenly stranger, thus miraculously announced. These were Melchior, King of Nubia, Balthazar, King of Godolie, and Jaspar, King of Tarsis. They were all three buried in one tomb in the church they had built in Seville, and over it always abode the star, until they were translated to Cologne; and for them "the first of myscreantes that byleved on Christ," was the world-renowned cathedral of Cologne built. Longfellow has introduced these three kings into his miracle play "The Golden Legend."

## 20. PYGMALION AND THE IMAGE: (i.) THE HEART DESIRES.

On canvas, 3 ft. 2 in. high by 2 ft. 5½ in. wide. The series painted between 1869-1879, and exhibited at the Grosvenor Gallery in the latter year.

*Presented by Mr. John T. Middlemore, M.P.*

The four pictures representing the story of Pygmalion were suggested by William Morris's version, in "The Earthly Paradise," of Ovid's tale in the "Metamorphoses." Pygmalion was a celebrated sculptor of Cyprus, who became enamoured with an ivory or marble statue of a maiden which he had himself made, and his prayers to Aphrodite were so earnest that the goddess consented to breathe life into the work; whereupon Pygmalion married her, and became the father of Paphus, who founded the city of that name in Cyprus.

The artist made twelve designs for this story in 1867, and painted the first of the series, "The Heart Desires," in 1869. He worked upon them at intervals during the next ten years, and they were exhibited for the first time at the Grosvenor Gallery in 1879.

"The first is the idealization of unsatisfied longing for the unknown. Pygmalion, a tall, dark-haired young man, in a long garment falling in straight folds to his feet, stands brooding on life's emptiness in the vestibule of his house. A sculptured group of the three Graces denotes his profession, and at the same time typifies the cold beauty of artifice, the beauty of the mind, while two girls seen through the open door speeding along the street in the artless embrace of innocent maidenhood, represent the beauty of the body, and the love that waits his winning, but in neither finds he consolation."—*Malcolm Bell.*

## 21. PYGMALION AND THE IMAGE: (ii.) THE HAND REFRAINS.

On canvas, 3 ft. 2 in. high by 2 ft. 5½ in. wide.

*Presented by Mr. John T. Middlemore, M.P.*

"In the second, 'The Hand Refraints,' the days of long labour are ended, and the artist's ideal, the cold pure figure of the yet soulless image stands finished on the still rough pedestal, surrounded by flakes and chips of marble, and implements of the sculptor's craft, while Pygmalion, chisel and mallet in hand, stays gazing in awe at the marvel his hand has achieved, his eyes content, but his soul still hungering. Outside the window behind him, women go about their daily business in the city street, and through another casement, in a recess between him and the image, is a glimpse of a garden and a spout of water falling into a marble basin, the constant dropping that wears away the stone, as his constant prayers shall move the goddess Venus to a miracle on his behalf."—*Malcolm Bell.*

## 22. PYGMALION AND THE IMAGE: (iii.) THE GODHEAD FIRES.

On canvas, 3 ft. 2 in. high by 2 ft. 5½ in. wide.

*Presented by Mr. John T. Middlemore, M.P.*

"The third bears the motto, 'The Godhead Fires.' Into the sculptor's chamber, silent and solitary, while Pygmalion is away in the temple, floats lightly the Queen of Love, clad in a soft transparent robe, flower-crowned and bearing a branch of myrtle, emblem of marriage rites, her feet brushed and environed by the white wings of her favourite doves. Towards her, leaning both arms on one uplifted from the goddess's side, an exquisite piece of composition, the awakening image stoops from the carved capital, blossom-strewn by the adoring Pygmalion, her eyes raised in awe up to the goddess, who with fixed gaze and pointed finger inspires with her the Promethean fire of life."—*Malcolm Bell.*

## 23. PYGMALION AND THE IMAGE: (iv.) THE SOUL ATTAINS.

On canvas, 3 ft. 2 in. high by 2 ft. 5½ in. wide.

*Presented by Mr. John T. Middlemore, M.P.*

"Lastly, 'The Soul Attains.' Heart and soul alike are satisfied. Pygmalion kneels, looking up in trembling worship at the beautiful creature who lingeringly yields him her hands, though she still gazes out beyond him in dumb amazement at the mystery of consciousness that has suddenly been born in her. Marble no longer, but not yet altogether woman."—*Malcolm Bell.*

24. CARTOONS (3), BEING DESIGNS, COLOURED IN WAX, FOR  
A STAINED GLASS WINDOW: SUBJECT—"THE LAST  
JUDGMENT."

*Presented by the Right Hon. William Kenrick, P.C., and Mr. James  
R. Holliday.*

On paper 10 ft. high by 3 ft. wide. Exhibited at the Grosvenor Gallery  
Winter Exhibition, 1881.

These are the cartoons made by Sir Edward Burne-Jones for the great window in Easthampstead Church, which were drawn in 1874, and coloured in wax in 1880.

"The perfection of composition, and the studied use of vacant spaces, so valuable in stained glass when well managed, are best seen in the great 'Judgment' window at Easthampstead. In the centre light of this magnificent piece of decoration the stately figure of St. Michael stands on a cloud, the banner of Christ in one hand, the folds of it forming a background for his head, the great scales for the weighing of good and evil in the other. Beneath him, giving solidity to the group, three winged angels are seated, the middle one of whom, with a stern expression, reads from the wide-open book of doom. The angel on his right, symbolic of the sheep that shall be set on the right hand of the throne as signs of their salvation, looks on with fearless calm, while he on the left, the side of the goats that are condemned, shrinks back in horror, covering his face from the dreadful sights to come. The curved line of the lower part of this mass is carried up in a graceful sweep through the lights to the right and left by cloudlets supporting angels, two on either side, blowing the great trumpets that summon the souls to judgment. The upper portions of these two windows are treated in almost horizontal lines defined by the seated figures of saints and prophets, six in each, while the upward sweep which forms the leading feature of the composition, and gives such a movement of swift smooth descent to the central figure, is intensified below by the figures of the quick, who stand at the extreme sides covering their ears, appalled at the strong clamour of the dread summons, and by the variously crouching and half risen figures of the dead struggling from marble monument or common earth, the awkwardness of extreme regularity being averted by a nearly erect female figure starting from a carved sarcophagus in the centre. The treatment of the lines, the variety of the details, and the apportionment of intricate draperies and simple folds, delicate plumage and broad feather masses, and plain surfaces of sky, are quite masterly, and combine with the beauty of the individual figures to render this one of the painter's finest efforts in this direction."—*Malcolm Bell* :—"Burne-Jones: a Record and Review."

25. ELIJAH IN THE WILDERNESS.

Water-colour drawing on paper, 6 ft. 10 $\frac{1}{2}$  in. high by 2 ft. wide. *See Illustration.*

*Presented by Sir John C. Holder, Bart., and Messrs. John T. Middlemore,  
M.P., and John Feeney.*



No. 25 ELIJAH IN THE WILDERNESS.  
SIR EDWARD BURNE-JONES, BART.



Originally a design for a stained glass window, afterwards painted over in water-colours, but not quite finished. Full-length figure of the Prophet, standing to the front, in red and blue raiment; his hands are raised up; and he is looking towards the two ravens, who are bearing ears of corn in their beaks.

## 26. MARS.

Unfinished water-colour drawing on paper, 2 ft. 8½ in. high by 1 ft. 7¾ in. wide.

The background is architectural. The God of War is represented in full armour, seated upon floating clouds, below which are seen the stars. He holds in either hand a blood-stained sword, and a shield which is chained to his breastplate. Between his outstretched legs slouches, grim and horrible, his wolf, foe to men, and emblem of harsh cold. On a scroll behind his head is inscribed "Mars Terreus;" a large scorpion is painted on the right.

This drawing is perhaps an unfinished variation of one of the four designs of *The Seasons*, drawn in red chalk, with very elaborate details, in 1864, in which *Spring* was represented by Apollo, *Summer* by Venus, *Autumn* by Saturn, *Winter* by Mars. The details of this last are more complete than in the above drawing. His shield has a representation of the Gorgon's head that freezes men to stone. Aquarius and the Fishes are represented, and the Goat. Children below, fully draped, support the inscription "Hyemis recordatio," and the landscape is a barren mountain gorge.

In 1878 the artist also made a series of designs for stained glass windows, which included Mars, Venus, Luna, the Morning and Evening Stars, Saturn, the Earth, etc. The above drawing may possibly be a design for one of these.

## 27. HELEN AT THE BURNING OF TROY.

Unfinished water-colour drawing on paper, 3 ft. 4⅔ in. high by 1 ft. 2½ in. wide.

In 1870, the artist began designs for a great triptych, setting forth the Story of Troy Town. Although it was never carried out in its original entirety, various portions of it, symbolical and illustrative, were executed in later years and exhibited under other titles. The design was at first carried on with eagerness. At the beginning of 1871, four allegorical figures for the predella were sketched in water-colour upon canvas: *Fortune* with her Wheel, *Fame* overthrowing *Fortune*, *Oblivion* conquering *Fame*, and *Love* subduing *Oblivion*; and another portion, *Venus Concordia*, was drawn in pencil.

This unfinished drawing is particularly interesting technically, as it reveals more obviously than more finished work the artist's methods. According to Mr. T. M. Rooke, a red ground was first laid on the paper, over which the painting was mainly done in white and raw umber. The warm ground colour shines through the pale modelling, brokenly applied, of the figures. The composition is crowded with nude figures, of which that of Helen, the cause of unnumbered woes, is central. Behind the shuddering and bewildered crowd the long flames leap and twist and curl like banners in the wind.

## 28. THE THREE GRACES.

Charcoal study on brown paper, 4 ft. 5 $\frac{1}{2}$  in. high by 2 ft. 3 $\frac{1}{2}$  in. wide.

This is a study made for the unfinished picture of "Venus Concordia," in the possession of Sir Philip Burne-Jones. As mentioned above, the original pencil design for it, made in 1871, and now belonging to Sir Edward Poynter, P.R.A., was intended to form part of the great Triptych of the Fall of Troy, which was never completed. The picture represents the Goddess of Love, attended by the Three Graces, seated upon a throne, with groups of happy lovers in the background. "The two unfinished pictures, *Venus Concordia*, and *Venus Discordia*, were enlarged versions of small predellas, originally designed for the great picture dealing with the Story of Troy. The many small pictures in this large composition had an architectural setting, and if it had ever been completed it would have been very unlike any other of the painter's works. Its chief interest lies in the fact that it includes in its scheme the original design for so many well-known pictures. 'The Feast of Peleus,' 'Venus Concordia,' 'Venus Discordia,' and 'The Wheel of Fortune,' besides the unfinished designs for 'Fame' and 'Oblivion,' all first appeared as subsidiary small pictures in this painting of Troy."—*Philip Burne-Jones*.

## 29. STUDY OF A GIRL'S HEAD, FOR THE PICTURE OF "THE SIRENS."

Pencil drawing on paper, 19 in. high by 12 $\frac{1}{2}$  in. wide. Dated 1895.

*Presented by Mr. Arthur S. Dixon.*

The artist made the first design for a contemplated picture to be called "The Sirens" in 1870. It was put aside for a number of years, and the design rearranged in 1880. He resumed work upon it in 1892, but though nearly finished, the picture never attained actual completion. It represents a ship lured among the rocks, on which are the Sirens grouped to the right and the left; in the foreground is the armour of past warriors. It was sold after the death of the artist, at the sale of his remaining works, in July, 1898, and is now in the possession of Captain Holford, at Dorchester House.

## 30. STUDY OF ARMOUR, FOR THE FOURTH PICTURE IN THE "PERSEUS" SERIES.

Water-colour drawing on paper, 14 in. high by 9 $\frac{1}{2}$  in. wide. Dated 1881.

*Presented by an Anonymous Donor.*

In 1875-76, the artist designed a series of pictures to illustrate the Story of Perseus, which were intended to go round the drawing room in Mr. A. J. Balfour's house in Carlton Gardens. The first of these, "The Call of Perseus," was begun in 1877, as was the large "Perseus and the Graiae." "Perseus with the Sea Maidens," "Perseus and Medusa," and "The Death of Medusa," were begun in 1876, and were continued at intervals in succeeding years, while "Perseus and Atlas," and "Pegasus," were begun in 1878. These,

with the exception of "Perseus and the Graiae," which was completed in 1893, were never finished. Of the three pictures begun in the winter of 1884-85, "The Baleful Head" was exhibited at the Grosvenor, in 1887, and "The Rock of Doom" and "The Doom Fulfilled" at the first exhibition of the New Gallery in 1888. These designs underwent much modification in the course of their development, and some of them were dispensed with altogether. It was originally intended to intersperse the oil-painting with other designs, executed in gilt and silvered gesso, upon a ground of oak. The only subject actually carried out in this material was "Perseus and the Graiae," but the oak and gesso cracked, and it was repainted upon canvas in oil.

31. (i.) STUDY OF A MAN'S HEAD FOR THE PICTURE  
"LOVE'S WAYFARING."

Pencil drawing on paper, 6 in. high by 6 in. wide. Dated 1876.

For many years the artist was making designs and studies for a large picture called "Love's Wayfaring," or "The Triumph of Love." This important work, which is also known as "The Car of Love," was never finished. At the time of his death, although the design was almost completed, but little progress had been made in the actual painting of the picture. It was exhibited at the Winter Exhibition of Sir Edward's works at the New Gallery, 1898-99: (No. 138. "The Triumph of Love.") The canvas is 17 ft. high by 9 ft. wide. It represents Love, standing erect upon a car in front of his throne amidst swirling drapery. He is being drawn through a narrow street by his numerous victims, men and women. The figures are all life-size. The design for it was begun in 1871, but it was not until 1895 that the artist started upon the large canvas. The painting of it involved much physical strain, and the ascending and descending of the large scaffolding, specially built for the purpose, was a great tax on the strength of the painter, no longer a young man.

(ii.) STUDY OF A GIRL'S HEAD.

Pencil drawing on paper, 7 $\frac{1}{4}$  in. high by 5 $\frac{1}{2}$  in. wide. Dated 1880.

(iii.) STUDY OF A GIRL'S HEAD.

Pencil drawing on paper, 6 $\frac{1}{4}$  in. high by 5 $\frac{1}{2}$  in. wide. Dated 1875.

*Presented by an Anonymous Donor.*

*The following six designs were made in 1888 and 1889 for a stained glass window in the Town House, Dundee:—*

32. CARTOON: KING ROBERT BRUCE.

Drawing in black chalk, 4 ft. 8 in. high by 2 ft. 9 in. wide.

*Presented by Mr. John Feeney.*

Standing, dressed in chain armour, which is almost covered by a long cloak fastened with a large jewel, and wearing a helmet with a crown. He holds a charter in his right hand and an orb in his left.

33. CARTOON: DAVID, EARL OF HUNTINGDON.

Drawing in black chalk, 4 ft. 8 in. high by 2 ft. 9 in. wide.

*Presented by Mr. John Feeney.*

Standing, dressed in chain armour and a short cloak, holding a banner and the model of a building in his right hand, and a large shield with a lion device in his left, the point resting on the ground.

34. CARTOON: SIR WILLIAM WALLACE.

Drawing in black chalk, 4 ft. 8 in. high by 2 ft. 9 in. wide.

*Presented by Mr. John Feeney.*

Standing, in chain armour and helmet, holding a long sword in his right hand with the point resting on the ground, and a small buckler in his left.

35. CARTOON: PROVOST HALLIBURTON.

Drawing in black chalk, 4 ft. 8 in. high by 2 ft. 9 in. wide.

*Presented by Mr. John Feeney.*

Standing, dressed in a long cloak or gown, with a long sword over his right shoulder, and his helmet placed upon the ground. His left hand rests upon the head of one of a group of three small children.

36. CARTOON: GEORGE WISHART.

Drawing in black chalk, 4 ft. 8 in. high by 2 ft. 9 in. wide.

*Presented by Mr. John Feeney.*

Standing, in a long gown trimmed with fur, and holding an open Bible, to which he points with a finger. A short sword or dagger is thrust into the ground.

37. CARTOON: QUEEN MARY STUART.

Drawing in black chalk, 4 ft. 8 in. high by 2 ft. 9 in. wide.

*Presented by Mr. John Feeney.*

Standing, in a striped gown, with head-dress and necklace of pearls, holding a Tudor rose in her left hand, and a charter or deed signed by herself in her right. On the side of the paper the head-dress and arrangement of the hair have been drawn over again to a larger scale and showing more detail.

38. CARTOON: ST. CECILIA AND ST. DOROTHEA.

Drawing in Indian ink, partly coloured, 4 ft. 10 $\frac{1}{2}$  in. high by 4 ft. 5 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

A design for silk embroidery, drawn in 1861, being one of the first designs made by the artist for Messrs. Morris and Co.

St. Cecilia was the daughter of a Roman noble, who became a Christian, and suffered martyrdom in the 3rd century. She early devoted herself to

a religious life, and especially excelled in music. When sixteen, her parents desired her to marry Valerian, a rich young noble ; she did so, but converted him and induced him to respect her vows of chastity. They were put to death by order of Maximus, who, desiring to have the great wealth of Cecilia, had her tortured, and sent an executioner to slay her with the sword. His hand trembled, and he inflicted three wounds on her neck and breast, and in three days she died, sweetly singing. She is patroness of music and musicians, and is generally represented holding the model of an organ and a roll of music.

St. Dorothea suffered martyrdom in the Diocletian persecution, A.D. 303, by being beheaded. The legend of this saint is one of the most beautiful in Christian mythology.

“As Dorothea was passing from her judge to the place of execution, Theophilus, the Protonotary, asked her why she would throw away the joys of this life for one of which no man was certain ; and she answering that she should that day be with her bridegroom in the garden of Paradise, he bade her jestingly (as it was February then and snow lay on the ground) to send him some of the fruits and roses of that same garden. But after her death, as he was returning to the Courts of Law, there met him on the threshold an angel bearing a basket of fruit and flowers, who, saying, ‘My sister Dorothea sends these to thee from the place where she now is,’ vanished. Theophilus, pondering all this, came at last to the true belief, and in it died.”

She is generally represented with roses in her hand and on her head, or with an angel by her side, carrying a basket of fruit and flowers.

### 39. CARTOON: PETER LED FROM PRISON.

Drawing in sepia and Indian ink, partly coloured in water-colours, 5 ft. 2 $\frac{1}{4}$  in. high by 1 ft. 11 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

A design for the stained glass window at Lyndhurst Church in the New Forest, August 26th, 1863. The subject of the design is taken from *The Acts*, xii., 1-9.

At the top of the cartoon the angel, in an embroidered robe, is opening the door, and leading out Peter. In the centre a sentinel is asleep on the steps, while below, seated by a grated window, the two guards, the broken chains still fastened to their wrist, are also sleeping.

### 40. CARTOON: THE STONING OF STEPHEN.

Drawing in sepia, with the patterns on the robes, etc., marked in red chalk, 5 ft. 2 $\frac{1}{4}$  in. high by 1 ft. 11 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

Another design for the Lyndhurst window, August 26th, 1863, the subject being taken from *The Acts*, vii., 54-60.

At the top of the cartoon are angels playing harps, and others holding the martyr’s crown and robe. In the centre St. Paul and the Pope are seated on each side of the High Priest. At the bottom three men are standing over the Saint, who has fallen to the ground, stoning him.

41. CARTOON: ELIJAH CALLING FIRE FROM HEAVEN TO  
CONVINCE THE PROPHETS OF BAAL.

Drawing in sepia, with the patterns on the robes, etc., marked in red chalk,  
5 ft. 1½ in. high by 1 ft. 10 in. wide.

*Presented by Mr. C. Fairfax Murray.*

A third design for the Lyndhurst window, November, 1863, the subject being taken from *I. Kings*, xviii.

At the top of the cartoon Elijah is kneeling at his altar, and the fire from heaven is consuming his sacrifice. In the centre, the priests of Baal, crowned with roses, with knives to cut their bodies, and swinging censers, are walking round their altar, on which the ox remains unconsumed by fire. At the bottom are the kneeling figures of the people.

42. CARTOON: JOSHUA COMMANDING THE SUN AND MOON  
TO STAND STILL.

Drawing in sepia, slightly coloured, 5 ft. 1½ in. high by 1 ft. 10 in. wide.

*Presented by Mr. C. Fairfax Murray.*

A fourth design for the Lyndhurst window, November, 1863, the subject being taken from *Joshua*, x., in which it is described how Joshua and the Israelites defeated the five kings of the Amorites and their hosts.

At the top of the cartoon Joshua is kneeling on a hillock, while the sun and moon are seen together in the sky above the soldiers' tents. The rest of the design is filled with men engaged in a deadly struggle, fighting with sword and spear, and trampling on the dead bodies below.

43. CARTOON: ST. EDITH: QUEEN AND ABBESS.

Drawing in sepia, outlined in Indian ink, the patterns on the dress in red chalk and water-colour, the lilies in background in pencil, 4 ft. 10½ in. high by 1 ft. wide.

*Presented by Mr. C. Fairfax Murray.*

A design for a stained glass window, October 10th, 1863.

The Saint is represented standing crowned, and dressed in a long embroidered robe, and holding a book and a crozier.

"Editha, or Eadgitha, of the Anglo-Saxon royal family, was the daughter of Edward the Elder, and a sister of Athelstan. She was married at Tamworth to Sithric, the Anglo-Danish king of Northumbria, but the marriage is said to have been only a nominal one. After his death, or her divorce from this 'brutal and irreligious' prince, she obtained from her brother the Castle of Tamworth, and there formed a nunnery, wherein she lived, died, and was buried, and was afterwards canonized. It is true that she is not at the present time named in the Calendar, but numerous of the Anglo-Saxon saints were canonized, not by the Pope, but by the local bishops. Hence many attained a very limited reputation; and after the English was separated from the Roman church, their invocation became frequently disused."—*C. F. Palmer, "The History of the Town and Castle of Tamworth," 1845.*

44. CARTOON: THE SONG OF SOLOMON.—“The Song of Songs, which is Solomon’s.”

Drawing in sepia, coloured with red, blue, green and yellow chalks,  
1 ft. 11½ in. high by 1 ft. 6½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

Five girls in long robes playing upon musical instruments and singing, standing against an embattled wall, with blue sky above.

45. CARTOON: THE SONG OF SOLOMON.—“The best wine for my beloved, causing the lips of those that are asleep to speak.”

Drawing in sepia, 1 ft. 11 in. high by 1 ft. 7 in. wide.

*Presented by Mr. C. Fairfax Murray.*

Three women, the one on the right working a wine press, and the one in the centre holding up her right hand.

46. CARTOON: THE SONG OF SOLOMON.—“I will rise now and seek him whom my soul loveth.”

Drawing in sepia, 1 ft. 11 in. high by 1 ft. 7 in. wide.

*Presented by Mr. C. Fairfax Murray.*

The Bride of Lebanon opening the wooden door of the house, with a landscape of trees and flowers seen through the opening.

47. CARTOON: THE SONG OF SOLOMON.—“As the lily among thorns, so is my love.”

Drawing in sepia, coloured with red, blue and green chalks, trefoil head,  
3 ft. 4 in. high by 1 ft. 8 in. wide.

*Presented by Mr. C. Fairfax Murray.*

The Bride, as a crowned queen or princess, standing in a fenced garden amid trees, with flowers blooming in the grass. She is gazing at a lily she holds in her hand. On the far side of the fence a field of tall white lilies, and overhead a dove on a branch.

48. CARTOON: THE SONG OF SOLOMON.—“The watchmen that go about the city found me.”

Drawing in sepia, 1 ft. 11½ in. high by 1 ft. 7½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

The Bride, bare-footed, reclining on cobblestones by an arched doorway, is roused by a watchman, with his lantern, and mace at his belt, who seizes her by the wrist to compel her to rise. In the background some trees rise above an embattled wall.

49. CARTOON: THE SONG OF SOLOMON.—“As the apple tree among the trees of the wood, so is my beloved among the sons.” Drawing in sepia, coloured with red, blue and green chalks, the patterns of the dress in lighter brown, 3 ft. 4 in. by 1 ft. 8 in. wide.

*Presented by Mr. C. Fairfax Murray.*

The Beloved, as a crowned king or prince, in a garden similar to the one in the companion cartoon, No. 47. He is represented standing, writing in a book; above him an imprisoned hart. “My beloved is like a roe or a young hart: behold, he standeth behind our wall, he looketh forth at the windows, shewing himself through the lattice.”

50. CARTOON: THE GIRLHOOD OF THE VIRGIN.

Drawing in Indian ink and sepia, coloured with chalks and water-colour, 3 ft. 2½ in. high by 2 ft. 2½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

The Virgin, with a lily in her hand, stands in the centre, surrounded by four long-robed figures, each with a nimbus, one of whom holds her by the left hand; two of them are playing musical instruments, and the fourth carries a naked child.

51. CARTOON: THE VIRGIN MARY.

Drawing in sepia, with the patterns on the dress marked in red and yellow, 3 ft. 1½ in. high by 1 ft. 3 in. wide.

*Presented by Mr. C. Fairfax Murray.*

Figure of the Virgin, standing with a long stalk of lilies in her left hand, and a closed book in her right; long hair falling on her shoulders, and wearing a nimbus with an ornamental design.

52. CARTOON: THE VIRGIN AND CHILD.

Drawing in sepia, circular, 2 ft.

*Presented by Mr. C. Fairfax Murray.*

The Virgin is seated, with the naked Child standing on her knee, his arms outstretched and his hands held by hers; her head is bent down resting on his.

53. CARTOON: THE CLEANSING OF NAAMAN.

Pencil drawing, trefoil top, 6 ft. high by 1 ft. 3 in. wide.

*Presented by Mr. C. Fairfax Murray.*

In the centre Naaman, captain of the host of the king of Syria, stands dipping himself in the river Jordan, while his soldiers, and attendants holding his garment, stand upon the banks, and his chariot is in the background. Above and below small angels pour water from jars into a fountain and the stream.

54. CARTOON: THE BAPTISM OF CHRIST.

Pencil drawing, trefoil top, 6 ft. high by 1 ft. 3 in. wide.

*Presented by Mr. C. Fairfax Murray.*

A companion window to No. 53. In the centre Christ is standing in the water, receiving baptism from St. John. Six angels stand in attendance, with the Holy Dove above. Two small angels at the foot and in the trefoil at top.

55. CARTOON: KING DAVID.

Drawing in sepia, in varying shades, 3 ft. 1 $\frac{1}{2}$  in. high by 1 ft. 3 in. wide.

*Presented by Mr. C. Fairfax Murray.*

David stands, crowned, with a large robe or cloak over his chain armour; he is playing on a small harp, and a dove is perched on his right shoulder.

56. CARTOON: ST. MARK.

Drawing in sepia and Indian ink, 3 ft. 1 $\frac{1}{2}$  in. high by 1 ft. 3 in. wide.

*Presented by Mr. C. Fairfax Murray.*

Standing figure, with a winged lion in his right hand.

57. CARTOON: ST. LUKE.

Drawing in black chalk, 4 ft. 8 $\frac{1}{2}$  in. high by 1 ft. 7 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

Standing figure, holding a brush in his right hand, and an open book of illuminations in his left.

58. CARTOON: ST. LUKE.

Drawing in black chalk, slightly tinted, 3 ft. 1 $\frac{1}{2}$  in. by 1 ft. 2 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

Standing figure, bare footed, holding an open book in his right hand, from which he is reading, and a small painting of the Virgin and Child in his left.

59. CARTOON: TWO ANGELS.

Drawing in sepia, the patterns on the dresses, etc., in coloured chalks, 4 ft. 10 in. high by 1 ft. 6 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

Two angels in richly brocaded robes, and holding draperies, walking towards the right.

60. CARTOON: THE FLIGHT INTO EGYPT—ANGELS LEADING THE WAY.

Drawing in sepia, flesh tints, hair and foliage in coloured chalks, trefoil head, 2 ft. 7 $\frac{1}{2}$  in. high by 2 ft. 2 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

Three angels walking towards the left through a landscape, the leading one making a way through the bushes, the one in the centre carrying a lantern on a long pole, and the third holding another lantern so that the light falls on the ground ; a small flying angel in the trefoil.

61. CARTOON: THE FLIGHT INTO EGYPT.

Drawing in sepia, trefoil head, 2 ft.  $7\frac{1}{2}$  in. high by 2 ft.  $2\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

Joseph, gazing intently ahead, is leading the ass, upon which Mary rides, holding the sleeping Child in her arms ; an angel in the trefoil.

62. CARTOON: THE BUILDING OF THE ARK.

Drawing in sepia, circular, 1 ft. 9 in.

*Presented by Mr. C. Fairfax Murray.*

Noah, with a small model of the ark upon his knees, is seated at a table, and is making measurements on a plan with a pair of compasses, while one of his sons stands by him with a plank. Three people, two of them crowned with vine leaves, lean over the woodwork, laughing at his labours.

63. CARTOON: THE BUILDING OF THE TEMPLE.

Drawing in sepia, circular, 1 ft. 9 in.

*Presented by Mr. C. Fairfax Murray.*

Three men, dressed partly in chain mail, are on the top of a wall, one holding a plan of the building, and another placing a stone in position by means of a chain and pulley. Down below a procession of singing youths, with various musical instruments, is passing.

64. CARTOON: MAJESTY.

Drawing in sepia, parts of the dresses coloured with red and blue chalks, sixfoil, 3 ft. 1 in.

*Presented by Mr. C. Fairfax Murray.*

In the centre is seated God the Father, crowned, his right hand upraised, his left holding a globe on his knee, and surrounded by seven angels, singing and playing upon musical instruments.

65. CARTOON: VIRGIN AND CHILD.

Drawing in sepia and water-colours, 4 ft. 3 in. high by 1 ft.  $5\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

The Virgin stands looking down at the Child she holds, who has his arms round her neck.

66. CARTOON: THE MAGDALEN ANOINTING CHRIST'S FEET.

Drawing in sepia and lead pencil, 2 ft. 7 in. high by 1 ft. 11 in. wide.

*Presented by Mr. C. Fairfax Murray.*



No. 67.

THE NATIVITY.

SIR EDWARD BURNE-JONES.



Christ is seated on the right, in front of the table, with the Magdalen kneeling before him, and wiping his feet with her long hair. On the other side sits Simon the Pharisee, wearing a heavy gold chain and badge, with St. John next to him, and Judas behind Christ. Two serving maids with dishes stand at the back.

A number of directions in pencil are written upon it, such as "Nimbus richly patterned," "Judas with a black nimbus and carrots," and so on.

#### 67. CARTOON: THE NATIVITY.

Drawing in sepia, coloured with chalks, 2 ft. 7 in. high by 1 ft. 6 in. wide.  
See *Illustration*.

*Presented by Mr. C. Fairfax Murray.*

The Virgin, on a low bed, is leaning on her elbow and gazing at the Child, while Joseph kneels at the head. Two shepherds, with an ox and a sheep, kneel on the right in adoration, and have placed on the ground a basket of eggs as an offering. Two doves rest on the woodwork behind, and above them two richly clad angels are singing and playing musical instruments, and behind them the deep blue sky is studded with stars.

#### 68. CARTOON: ADAM.

Drawing in Indian ink and sepia, 1 ft. 10 $\frac{1}{2}$  in. high by 11 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

#### 69. CARTOON: EVE.

Drawing in Indian ink and sepia, 1 ft. 10 $\frac{1}{2}$  in. high by 11 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

"The first commissions that Burne-Jones obtained, and almost the first works that he produced, were cartoons for stained glass windows, drawn and coloured in 1857, for Messrs. Powell, of Whitefriars, who, when their attention had been drawn to the young artist by Rossetti, had the penetration to perceive his still latent talents, and to give them employment. Three of these cartoons were executed, *Adam and Eve*, *The Tower of Babel*, and *King Solomon and the Queen of Sheba*, and are now in the dining hall of St. Andrew's College, Bradfield, Berkshire."—Malcolm Bell.

#### 70 to 74. FIVE CARTOONS: ANGELS PLAYING BELLS.

Drawings in Indian ink, touched with sepia, circular, each 2 ft. 11 $\frac{1}{2}$  in. in diameter, some not completed.

*Presented by Mr. C. Fairfax Murray.*

#### 75 to 80. SIX CARTOONS: ANGELS PLAYING BELLS.

Drawings in pencil, some with Indian ink leadlines, and one with a red background, circular, each 6 in. in diameter.

*Presented by Mr. C. Fairfax Murray.*

81. CARTOON: ANGEL PLAYING ON PIPES.

Drawing in Indian ink and sepia, 1 ft. 10 in. high by 1 ft. 8 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

82. CARTOON: ANGEL BLOWING A HORN.

Drawing in Indian ink and sepia, 1 ft. 10 in. high by 1 ft. 7 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

83. CARTOON: ANGEL HOLDING THE MOON.

Drawing in Indian ink and sepia, the face slightly tinted, 1 ft. 10 in. high by 1 ft. 8 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

84. CARTOON: THE BAPTISM OF CHRIST.

Drawing in lead pencil, 1 ft. 9 $\frac{1}{2}$  in. high by 1 ft. 6 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

85. CARTOON: CHAUCER'S "DREAM OF GOOD WOMEN"—  
FIGURE OF CHAUCER.

Drawing in lead pencil, 1 ft. 5 in. high by 1 ft. 5 in. wide.

*Presented by Mr. C. Fairfax Murray.*

86. CARTOON: CHAUCER'S "DREAM OF GOOD WOMEN"—  
THISBE AND PHILOMELA.

Drawing in lead pencil, 1 ft. 4 in. high by 1 ft. 4 in. wide.

*Presented by Mr. C. Fairfax Murray.*

87. CARTOON: CHAUCER'S "DREAM OF GOOD WOMEN"—  
PHYLLIS AND HYPERMESTRA.

Drawing in lead pencil and sepia, 1 ft. 5 in. high by 1 ft. 4 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

88. CARTOON: CHAUCER'S "DREAM OF GOOD WOMEN"—  
AMOR AND ALCESTE.

Drawing in lead pencil and sepia, 1 ft. 6 $\frac{1}{2}$  in. high by 1 ft. 6 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

89. CARTOON: CHAUCER'S "DREAM OF GOOD WOMEN"—  
HYPsipHILE AND MEDEA.

Drawing in lead pencil and sepia, 1 ft. 4 $\frac{1}{2}$  in. high by 1 ft. 5 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

90. CARTOON: CHAUCER'S "DREAM OF GOOD WOMEN"—  
DIDO AND CLEOPATRA.

Drawing in lead pencil and sepia, 1 ft. 4 $\frac{1}{2}$  in. high by 1 ft. 6 in. wide.

*Presented by Mr. C. Fairfax Murray.*

91. CARTOON: CHAUCER'S "DREAM OF GOOD WOMEN"—  
ARIADNE AND LUCRETIA.

Drawing in pencil and sepia, 1 ft. 4 $\frac{1}{2}$  in. high by 1 ft. 5 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

The seven above designs, taken from Chaucer, were designed in 1864, for a stained glass window in Peterhouse, Cambridge.

92. FOUR SMALL CARTOONS: CHAUCER'S HEROINES.

Drawings in lead pencil, heads in small circles, each 6 in. in diameter.

*Presented by Mr. C. Fairfax Murray.*

93. CARTOON: KING RENÉ'S HONEYMOON.

Drawing in Indian ink, lead pencil, and coloured chalks, 1 ft. 2 $\frac{1}{2}$  in. high by 1 ft. 8 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

A design for a painted panel for a cabinet, for Mr. William Burges, the architect, commissioned about 1861 by William Morris. "Ford Madox Brown, Rossetti, and Burne-Jones were all enlisted to supply a panel each, the subject in all cases to be some imagined incident in the honeymoon of that strange mortal, King René of Anjou, the monarch of song and mirth, whom Sir Walter Scott has popularized in "Anne of Geierstein." All three painters produced replicas of their works, and all three pictures are curiously typical of their designers' methods and modes of thought, in spite of a general uniformity of effect necessary to bind them harmoniously into one decorative entity. In Madox Brown's, the king sits stiffly upright, so absorbed in the elevation of a palace, which lies on the floor at his feet, that he is almost unheeding of the kiss which his wife presses on his cheek. Rossetti's king stops in his music to join his wife in a long passionate embrace. King René, as Burne-Jones imagined him, sits in a deep red robe painting on the wall a row of saints against a golden background, too much occupied with his work to notice the young wife who stands in a long green robe behind him, looking over his shoulders in rapt admiration of his skill."

—Malcolm Bell.

This design for the panel differs from the replica mentioned above, as here the king is at work upon a statue.

94. CARTOON: THE LAST SUPPER: DESIGN FOR TILES.

Drawing in lead pencil, 11 $\frac{1}{2}$  in. high by 1 ft. 2 in. wide.

*Presented by Mr. C. Fairfax Murray.*

95. CARTOON: MAJESTY.

Drawing in Indian ink and sepia, circular, 1 ft. 8½ in. in diameter.

*Presented by Mr. C. Fairfax Murray.*

96. CARTOON: MAJESTY.

Drawing in Indian ink and sepia, with slight touches of colour, circular,  
1 ft. 7½ in. in diameter.

*Presented by Mr. C. Fairfax Murray.*

97. CARTOON: MAJESTY.

Drawing in Indian ink and sepia, quatrefoil, 1 ft. 7 in. high by 1 ft. 4 in. wide.

*Presented by Mr. C. Fairfax Murray.*

98. CARTOON: THE NATIVITY.

Drawing in lead pencil, with slight touches of colour, 1 ft. 6½ in. high  
by 1 ft. 11½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

Probably a copy after Burne-Jones, by some other hand.

99. CARTOON: THE RESURRECTION.

Drawing in Indian ink, 2 ft. 5 in. high by 1 ft. 6 in. wide.

*Presented by Mr. C. Fairfax Murray.*

This cartoon represents the window as finally carried out. (See No. 100.)

100. CARTOON: THE RESURRECTION.

Drawing in Indian ink, 2 ft. 5 in. high by 1 ft. 6 in. wide.

*Presented by Mr. C. Fairfax Murray.*

This cartoon represents the upper portion as originally designed, but not carried out.

101. CARTOON: A SERAPH.

Drawing in Indian ink and sepia, 3 ft. 6 in. high by 8 in. wide.

*Presented by Mr. C. Fairfax Murray.*

102. CARTOON: ST. ALBAN.

Drawing in Indian ink and sepia, the pattern of the dress indicated in red chalk,  
3 ft. 6 in. high. by 1 ft. 2 in. wide.

*Presented by Mr. C. Fairfax Murray.*

103. CARTOON: ST. STEPHEN.

Drawing in Indian ink and sepia, the patterns of the dress indicated in red chalk, 3 ft. 6 in. high by 1 ft. 2 in. wide.

*Presented by Mr. C. Fairfax Murray.*

104. TWO CARTOONS: ST. PETER AND ST. PAUL.

Drawings in Indian ink, with halos in red, two small heads in circles, each 6 $\frac{1}{4}$  in. in diameter.

*Presented by Mr. C. Fairfax Murray.*

105. CARTOON: THE WORSHIP OF THE GOLDEN CALF.

Drawing in lead pencil, 1 ft. 9 in. high by 2 ft. 1 in. wide.

*Presented by Mr. C. Fairfax Murray.*

106. CARTOON: THE SONG OF SOLOMON—"It is the voice of my Beloved that knocketh."

Drawing in lead pencil, Indian ink, and sepia, 2 ft. 11 in. high by 1 ft. 7 in. wide.

*Presented by Mr. C. Fairfax Murray.*

107. CARTOON: THE SONG OF SOLOMON—"Return, return, O Shulamite!"

Drawing in lead pencil, Indian ink, and sepia, 1 ft. 11 in. high by 1 ft. 7 in. wide.

*Presented by Mr. C. Fairfax Murray.*

108. THREE CARTOONS: CHRIST BLESSING LITTLE CHILDREN: THREE DIVISIONS OF A WINDOW.

Centre panel, drawing in Indian ink, 2 ft. 2 $\frac{1}{2}$  in. high by 1 ft. 7 in. wide; side panels, in Indian ink and water-colours, 1 ft. 9 $\frac{1}{2}$  in. high by 10 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

109. CARTOON: TWO ANGELS PLAYING HARPS.

Drawing in lead pencil, Indian ink, and sepia, 3 ft. 5 in. high by 1 ft. 8 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

110. CARTOON: TWO ANGELS PLAYING SMALL ORGANS.

Drawing in lead pencil and Indian ink, 3 ft. 5 in. high by 1 ft. 8 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

111. CARTOON: TWO ANGELS.

Drawing in Indian ink and sepia, 2 ft. 11 in. high by 1 ft. 3 $\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

This cartoon is a copy after Burne-Jones, probably by Mr. Philip Webb.

## BURT (Charles Thomas).

Charles Thomas Burt, sixth son of the late Mr. William Burt, a Birmingham merchant, was born at 58 Hagley Road, Edgbaston, March 26th, 1823, and was educated at Hazelwood School, where he first acquired a taste for art. At the age of 15 he began to take lessons in painting, and two years later exhibited a picture at the Birmingham Royal Society of Artists. On leaving school he entered his father's business for several years, but devoted all his spare time to painting. He owed much of the success of his career to the tuition and friendship of David Cox. No Art Schools were then available in the Midlands, so that he worked constantly from nature. At the age of 21 he received his first commission. He first exhibited at the Royal Academy "A Sailor's Wedding," followed by a large picture, "The Snowdon Range from Harlech Sands," and "Mountain Mists," and from that time exhibited many landscapes in the Royal Academy, and at Birmingham and elsewhere. In early life he devoted much time to athletics, especially cricket, and was well-known as a volunteer and crack shot. In 1864 he was selected to shoot in the English International Team, and continued a member of it until 1880. In 1882 he was elected Captain of the English Twenty. In 1895 an exhibition of his pictures was held at Messrs. Graves and Co.'s Gallery in Pall Mall. He was a member of the Birmingham Royal Society of Artists, where a collection of his pictures was exhibited in 1902, shortly after his death, which took place in January of that year. Among his pupils may be mentioned Douglas Adams, the well-known painter of sporting landscapes.

### 112. THE EDGE HILLS, FROM BURTON DASSET, WARWICK-SHIRE.

On canvas, 2 ft. 7 in. high by 3 ft. 11 in. wide.

*Presented by Mr. R. L. Chance.*

### 113. THE GIPSY ENCAMPMENT.

On canvas, 4 ft. high by 2 ft. 11½ in. wide. Painted in 1855.

*Presented by the Executors of Dr. Edwin T. Griffiths, J.P.*

No. 114.

A WINDY DAY: CROSSING THE STREAM.

C. T. BURT.





114. A WINDY DAY: CROSSING THE STREAM.

On canvas, 2 ft. 10 $\frac{3}{4}$  in. high by 4 ft. 6 in. wide. Painted in 1858. *See Illustration.*

*Presented by Mr. J. Palmer Phillips.*

115. GOING TO MARKET.

On canvas, 2 ft. 2 $\frac{1}{2}$  in. high by 3 ft. wide. Undated.

*Presented by Mr. J. Palmer Phillips.*

116. HOUSE AT HARBORNE, FROM THE FIELDS.

On canvas, 9 $\frac{1}{2}$  in. high by 1 ft. 1 $\frac{1}{2}$  in. wide. Painted in 1845.

*Presented by Mr. J. Palmer Phillips.*

## CALVERT (Edward).

Edward Calvert was born at Appledore, in Devonshire, on September 20th, 1799. His father, Roland Calvert, who had been in the army, died when the boy was twelve. He entered the navy at an early age, and served as a midshipman under Sir Charles Penrose, and saw some active service. He soon, however, abandoned the sea for art. He studied under James Ball and Ambrose B. Johns, a landscape artist of repute in Plymouth and throughout Devonshire. He married when young, and moved to London, where he studied in the Royal Academy Schools. He made the acquaintance of William Blake, whose designs had great influence upon Calvert's art, and became one of a small band of artists, among whom were John Linnell, Samuel Palmer, and George Richmond, who regarded Blake as their chief. Calvert's first exhibited picture was "A Shepherdess," in the Royal Academy, 1827, which was much admired. In 1829 he exhibited "Morning" at the Society of British Artists, and another poetic landscape of the same title at the Academy in 1832, and a third in 1835. His last contribution was in 1836, the subject illustrating Milton's "Eve." He worked as a draughtsman on wood, and produced a number of wood-cuts and plates of great beauty, many of them privately printed by himself. He was very fastidious, and always dissatisfied with his work, and he constantly destroyed

blocks and plates, so that impressions of them are now scarce. He was greatly attracted by Greek art, and so visited Greece, bringing back many studies. Among his intimate friends were Derwent Coleridge and Francis Oliver Finch, the landscape painter. He died in London on July 14th, 1883, in his eighty-fourth year.

#### 117. ULYSSES AND THE SIRENS.

On canvas, 7 $\frac{3}{4}$  in. by 1 ft. 2 $\frac{1}{2}$  in. high.

*Presented by the Trustees of the Public Picture Gallery Fund.*

Ulysses, King of Ithaca, after the Trojan War, embarked on board his ships to return to Greece, but was exposed to a number of misfortunes before he reached his native country. One of these adventures was when passing the island of the Sirens, sea nymphs, who charmed so much with their melodious voice, that all who heard abandoned everything to listen, and at last died for want of food. Ulysses, having been warned of their power by Circe, stopped the ears of his companions with wax, and ordered himself to be tied to the mast of the ship, and no attention to be paid to his commands, should he wish to stay and listen to their song. When they drew near to the island Ulysses made signs for his companions to stop, but they were disregarded, and the fatal coast was passed with safety. The oracle had informed the Sirens that as soon as anyone passed by them uncharmed by their songs they should perish; and so, in despair of this artifice of Ulysses, they threw themselves into the sea.

#### 118. PAN AND PITHYS.

On mill-board, 10 $\frac{1}{4}$  in. high by 1 ft. 3 in. wide. Unfinished study for a picture.

*Presented by the Trustees of the Public Picture Gallery Fund.*

Pan was the god of shepherds, huntsmen, and all dwellers in the country side, a son of Mercury and Dryope. He was a monster in appearance, with two small horns on his head, a ruddy complexion, and the lower half of his body in the form of a goat. His chief habitation was Arcadia, where he roved the woods and rugged mountains. He was enamoured of the wood-nymph, Pithys, as was also Boreas, the north wind; but the latter she slighted, whereupon he dashed her against a rock, and she was changed into a pine-tree.

#### 119. THE GROVE OF ARTEMIS.

On mill-board, 6 in. high by 6 $\frac{1}{2}$  in. wide. Unfinished study almost in monochrome.

*Presented by the Trustees of the Public Picture Gallery Fund.*

The grove of the Goddess Artemis, or Diana, was in the neighbourhood of Aricia, and was situated on the Appian way, beyond Mount Albanus. Here Theseus built a temple to Diana, where he established the same rites

No. 120.

WOODLAND AND MOOR

THOMAS COLLIER, R.I.





as were in the temple of that goddess in Tauris. Egeria, Diana's favourite nymph, generally resided in this famous grove, and it was here that Numa Pompilius sought her, and made use of her name to give sanction to the laws and institutions which he had introduced. Ovid says that Egeria was so disconsolate at the death of Numa, that she melted into tears, and was changed into a fountain by Diana.

## COLLIER (Thomas), R.I.

Thomas Collier, landscape artist, was born at Glossop, Derbyshire, in 1840. He studied for a short time in the Manchester School of Art, but was chiefly self-taught. The first picture he exhibited in London, called "On the Llugwy, North Wales," was at Suffolk Street, in 1863. After that date he frequently exhibited in the Royal Academy, but chiefly at the Galleries of the Institute of Painters in Water-colours, of which body he was elected an Associate in 1870, and a full member in 1872. He sent works to the Paris Exhibitions of 1878 and 1889, obtaining the Legion of Honour in the former year, and a Silver Medal of the second class in the latter. He died at Hampstead in 1891.

### 120. WOODLAND AND MOOR.

Water-colour drawing, 1 ft. 11 $\frac{1}{2}$  in. high by 2 ft. 11 $\frac{1}{2}$  in. wide. *See Illustration.*

## COLLINS (W.), R.A.

William Collins was born in London, September the 18th, 1788; his father, who carried on the business of a picture dealer in Great Titchfield Street, was a native of Wicklow, in Ireland, and the friend of George Morland, of whom he wrote a memoir. The son, from this intimacy, was in some measure the pupil of Morland, who allowed Collins to watch him painting. He also studied under his father, and became a student at the Royal Academy in 1807, gaining a silver medal for drawing from the life in 1809. He became an exhibitor at the Royal Academy at an early age, and in 1814 was elected an associate, and in 1820 a member of that

institution. His first patron was Mr. Lister Parker, who bought his picture of "Boys with a Bird's Nest," exhibited at the Royal Academy in 1809. He became the chief support of his family in 1812, when he lost his father. But he early found valuable patrons in Sir Thomas Heathcote, Sir John Leicester, Sir George Beaumont, and Sir Robert Peel. In 1817 he visited Paris; made a tour in Holland and Belgium in 1828; and resided a short time at Boulogne in 1829. In 1836 he visited Italy, remaining there nearly two years, where a severe illness, caught by imprudently sketching in the noonday sun, laid the foundation of the disease of which he died, in Devonport Street, Hyde Park Gardens, February 17, 1847. On his return from Italy, Collins changed his style for a year or two, but reverted to those truly English subjects which had won him his solid reputation, and employed his pencil to the last. These were chiefly landscape, with the outdoor incidents of ordinary life prominently introduced; such as the "Young Fifer," the "Sale of the Pet Lamb," "Bird Catchers," the "Reluctant Departure," "Hop Gatherers," "Happy as a King," and "Fetching the Doctor;" with cottage and coast scenes in great variety, especially Cromer Sands.

#### 121. THE RELUCTANT DEPARTURE.

On canvas, 2 ft. 10 in. high by 3 ft.  $7\frac{1}{2}$  in. wide. Painted and exhibited R.A. in 1815, and purchased by Mr. J. Carpenter for £48 15s. od. Formerly in Mr. Edwin Bullock's collection, and realized £1,470 at his sale at Christie's in May, 1870. *See Illustration.*

*Presented by Mr. Timothy Kenrick.*

"In 'The Reluctant Departure' the incident of a mother taking leave of her child as it lies in the nurse's arms, ere she descends to a boat in the foreground, which a fisherman and his boy are preparing to push off from the shore, is treated with singular boldness and simplicity of effect. The drawing and action of the figures, the painting of the water in the foreground, and of the bank rising beyond it, with weeds and broken ground just visible beneath, in shadow, and the depth and harmony of tone thrown over the whole composition, combine to make this picture a fine example of the painter's careful observation of Nature and industrious study of Art."—*Memoirs of the life of William Collins, R.A.*, by his son, W. Wilkie Collins, 1848.



No. 121.

THE RELUCTANT DEPARTURE.

WILLIAM COLLINS, R.A.

*Guild Press*



## COX (David).

David Cox was born on the 29th April, 1783, in Heath Mill Lane, Deritend, Birmingham, in a house situated near the Old Crown Inn, which has long since disappeared. His father, Joseph Cox, was a whitesmith and general worker in small iron wares; his mother was Frances Walford, daughter of a miller in Birmingham. The father intended to bring up the boy to his own trade, but at a very early age David showed a distinct faculty for drawing, and he was therefore sent to an evening school conducted by Joseph Barber—(see page 7)—and, after receiving some training, was apprenticed to a miniature-portrait painter, named Fieldler. His master committed suicide, and David Cox, thus thrown out of employment, found temporary work in the scene-painting room of the Theatre Royal, Birmingham, the manager being Mr. Macready, father of William Charles Macready, the eminent tragic actor. With the company, Cox travelled from town to town, painting scenes and occasionally acting as a performer on the stage in minor parts. In 1804 he left Birmingham for London, where he received a few lessons in water-colour painting from John Varley, who, learning that his pupil was poor, and seeing that he was in earnest, refused to take fees from him. At this time he lived, with some difficulty, by selling small drawings for a few shillings each, the produce of visits to Wales in 1804 and successive years. In 1805 he married Miss Mary Ragg, daughter of Mrs. Ragg, at whose house he lodged in London, and soon after marriage he settled in a little cottage at Dulwich, where he sketched on the Common and other places in that district. There he lived for a period of five years. In 1813 he was elected a member of the Society of Painters in Water-colours, now the Royal Society of that name. For a time he taught drawing to private pupils, and as drawing-master at the Military College at Farnham; one of his pupils there was Sir William Napier, author of the *History of the Peninsular War*. After twelve months of this occupation Cox became

wearied of it, and resigned ; but he found it difficult to make a living by the sale of his drawings, and consequently, in 1814, he accepted an engagement as drawing-master at Miss Croucher's School, the Gate House, Hereford, at a salary of £100 a year. He was also drawing-master at the Hereford Grammar School. At Hereford he remained until 1827, and then returned to London, where his headquarters were fixed until 1841, the winter and spring being spent there, chiefly in teaching drawing, and the rest of the year being occupied by sketching excursions in Wales, in various parts of England, and on the Continent. His residence in London was at 9 Foxley Road, Kennington. In 1839, Cox, until then a water-colour painter only, received a few lessons in oil painting from William Müller, and from that date began to paint in oil as well as in water. During his later residence in London Cox obtained ample and not unprofitable occupation as a drawing master ; but the work was irksome to him, and though his drawings were often left unsold when they were exhibited, he nevertheless felt a strong impulse to devote himself wholly to the work of painting. In 1841, in execution of this project, he gave up teaching, and removed from London to Harborne, a suburb of Birmingham, his native town, where, at Greenfield Cottage, Greenfield Road, he lived for the remainder of his life, in the incessant and laborious practice of his art, and in the society of a few attached friends, several of whom lived near him, and thus afforded him opportunities of constant intercourse, and some of whom occasionally accompanied him on his annual sketching tours. The happiness of the painter's life at Harborne was broken by two occurrences—the death of his wife, in 1845, which for a time prostrated him, and his own serious illness, in 1853, as the consequence of which his physical powers, and to some extent his mental faculties, were impaired, and continued so until his death, on the 7th June, 1859, when he passed calmly away, in his seventy-seventh year. He was buried in Harborne churchyard on the 14th June, 1859, by the side of his wife. He left an only child, a son, who as David Cox, junior, was a frequent exhibitor of water-colour



THE SKIRTS OF THE FOREST.

NO 122.

1846 C.



drawings. A record of Cox's sketching grounds is impossible in the space of this catalogue—they covered North and South Wales, parts of Scotland, Yorkshire, Lancashire, Derbyshire, the Central and West Midlands, the district round London, Devonshire, and other counties in the South and West, and parts of France and Holland. The first visit to Wales took place in 1805 ; the first sketching visit to his favourite ground in his later years—Bettws-y-Coed—was in 1844, and the last in 1856. In 1826 he made a sketching tour in Holland and Belgium ; and in 1829 and again in 1832 he visited France. Several special exhibitions of Cox's works have been held : at the Manchester Art Treasures Exhibition in 1857 ; at Hampstead in 1858 ; at the Grosvenor Gallery, Bond Street, in 1859 ; again at Manchester in 1870 ; at the Liverpool Arts Club in 1875 ; again at Manchester in 1877 ; and in the Birmingham Art Gallery in 1890.

*The following Collection of the works of David Cox was formed by the late Mr. Joseph H. Nettlefold, and was by him bequeathed to the Museum and Art Gallery.*

#### 122. THE SKIRTS OF THE FOREST.

On canvas, 27 in. high by 35½ in. wide. Signed "David Cox, 1855-6." *See Illustration.*  
*Nettlefold Bequest.*

This picture was painted for Mr. David Jones, and the price was £40 ; it was afterwards sold with the "Welsh Funeral" for £3,300. It represents the Old Sherwood Forest. Several copies of it of varying size were painted by Cox ; a very similar work being in possession of Sir Cuthbert Quilter, Bart.

Foreground, large oak tree ; on left, rough road, with woman in white shawl, bare feet, carrying basket ; in front of her, woman in red shawl on dark grey horse, with another, dark blue shawl, red handkerchief on her head ; on right, part of pool, edged with rushes, etc., and branches of fallen tree ; centre of picture, oak trees, showing distant country, and some figures between the trunks ; on right, open country ; heavy stormy sky.

#### 123. STEPPING STONES.

On panel, circular, 10 in. diameter. Signed "David Cox." Painted 1852.  
*Nettlefold Bequest.*

Circular panel. Foreground, the brook on left, and rocky bed on right ; beyond, on left, small cottage, backed by large trees ; in centre, meadow, and on right, more trees in distance, with background of mountains.

124. BOLTON ABBEY, YORKSHIRE.

On panel, circular, 10 in. diameter. Signed "David Cox, 1852."

*Nettlefold Bequest.*

Trees in foreground on right and left, leaving gap, through which the ruins are seen across the water; under trees on right, a gentleman helping lady down the bank; woman seated in centre; on far side of water, cattle, trees, and distant hills beyond Abbey.

125. EVENING.

On canvas, 14 in. high by 18 in. wide. Signed "David Cox." Painted about 1852.

*Nettlefold Bequest.*

Foreground, on left, a pool reflecting clouds, bordered by rushes, etc.; on right, a field, with a woman in white sun bonnet, and child, driving a flock of geese towards a cottage among a belt of trees stretching across picture; in distance, tree-covered hills; cloudy evening sky.

126. MARKET GARDENERS.

On panel, 10 in. high by 15 in. wide. Signed "David Cox." Painted about 1850.

*Nettlefold Bequest.*

Foreground, path through vegetable garden, cabbages, etc., men and women loading cart, on left; in centre, man wheeling barrow; grey morning sky.

127. FLINT CASTLE, NORTH WALES.

On panel, 12 in. high by 16 in. wide. Painted about 1846.

*Nettlefold Bequest.*

The castle, three round towers showing on left, with mast of ship beyond; in front, the sand, with boat under castle wall, and another in centre, with man seated and two others standing; on right, the sea and distant figures; stormy sunset.

128. CROSSING THE SANDS.

On panel, 10 in. high by 12 in. wide. Signed "David Cox, 1848."

*Nettlefold Bequest.*

Foreground, the sands; in centre, woman in red cloak, and white horse, with panniers, and man on brown horse, with woman on pillion holding green umbrella; beyond, on left, covered cart; on right, another cart, and horseman, all hurrying forward; heavy storm coming up from left.

129. BETTWS-Y-COED CHURCH.

On canvas, 10½ in. high by 15 in. wide. Painted about 1849.

*Nettlefold Bequest.*

Bettws-y-Coed, the favourite sketching ground of Cox, is in the County of Carnarvon, at the confluence of the Llugwy and Conway rivers, near the town of Llanrwst. It is a great resort of artists and anglers. The ancient little church contains a monument of Gryffydd, grand-nephew of the last Prince Llewellyn.

Large trees filling left of picture; end of church with belfry on right; in foreground, grass with gravestones, man and woman talking to gravedigger; beyond, trees, with rocky tops of hills, lit with yellow light of setting sun; dark clouds above.

### 130. COTTAGE INTERIOR.

On panel, 11 in. high by 15 in. wide. Painted about 1840.

*Nettlefold Bequest.*

Large open fireplace in centre, with woman knitting by cradle; shelf, with pots and pans over fire, rafters showing at top; on right, woman rolling pastry at table, with child reading under window.

### 131. IN THE HAYFIELD.

On canvas, 30½ in. high by 43 in. wide. Signed "David Cox." Painted about 1855.

*Nettlefold Bequest.*

On the back of this canvas is an unfinished picture of a man driving a flock of sheep, on the right a horseman.

Foreground, on left, rough road, bordered by rails, with man in shirt sleeves, on white horse, leading dark one, talking to man on foot with basket; on right, part of a pool with large rushes; in middle distance, the hayfield, with men loading the carts; dark, stormy sky, full of heavy clouds, filling two-thirds of canvas.

### 132. THE CROSS ROADS.

On panel, 6½ in. high by 10 in. wide. Signed "David Cox, 1850."

*Nettlefold Bequest.*

Foreground, the road, across picture; in centre, woman, with white cloak, and dog; man on horseback pointing out sign-post, on right, to a man and women; man driving cattle, beyond; a very windy day, dark heavy clouds blowing across sky.

### 133. PEAT GATHERERS.

On panel, 7 in. high by 11 in. wide. Signed "David Cox, 1850."

*Nettlefold Bequest.*

Foreground, rough stony way over moor, two women carrying large baskets on back filled with peat, cart drawn by white horse; low hills in background; heavy storm clouds blowing up from left to right.

### 134. WAITING FOR THE FERRY.

On canvas, 14 in. high by 18 in. wide. Signed "David Cox, 1845."

*Nettlefold Bequest.*

Inscribed on back "Hunsum's Ferry on the Wye." Foreground, on right, the river Wye, with three ducks; on left, the river bank, rushes, docks, etc., with rough stone causeway; also windlass, pole, and rope for drawing up ferry-boat. Man on horse-back, man with basket, and woman with red cloak waiting; behind them red-roofed cottage; in centre, birch and other trees, and to right, a meadow with cattle. Background, the hills with gap on right, showing the course of the river; blue sky with light clouds.

### 135. DRIVING CATTLE.

On panel, 10½ in. high by 15 in. wide. Signed "David Cox." Painted about 1848.

*Nettlefold Bequest.*

Narrow path winding along the side of the hills, grassy downs with scattered boulders, with trees under which are sheep. Man on white horse, and man walking, driving a flock of cattle from left to right. Foreground, large boulders with foxgloves, etc.; in the distance, mountain tops with dark clouds above.

### 136. A HEREFORDSHIRE LANE.

On panel, 7½ in. high by 14 in. wide. Signed "David Cox." Painted about 1843.

*Nettlefold Bequest.*

In centre the lane, with trees on each side; man in shirt-sleeves with bundle and rake on shoulder, and cart drawn by two horses in middle distance. Almost identical with No. 155.

### 137. A HEREFORDSHIRE VILLAGE.

On panel, 6 in. high by 8½ in. wide.

*Nettlefold Bequest.*

Foreground, a brook, on left the church with cottage in front, bank and road descending to water; on right, trees, skirted by railed path.

### 138. A HEREFORDSHIRE VILLAGE CHURCH.

On panel, 6 in. high by 8½ in. wide.

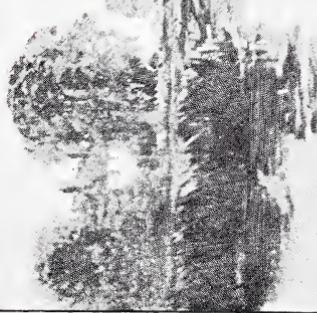
*Nettlefold Bequest.*

Foreground, partially cut haystacks, with man and ladder, fenced in from field; beyond, on left, the church; on right, trees. This study is used in Cox's book on "Light and Shade."

No. 140.

WAITING FOR THE FERRY: MORNING.

DAVID COX.





## 9. FISHING BOATS AT HASTINGS.

On panel, 6 in. high by 8½ in. wide.

*Nettlefold Bequest.*

Boats on the beach with sails up for drying; men in foreground counting fish into baskets; on the left the sea; man sitting on boat; beyond, another boat being drawn up.

## 10. WAITING FOR THE FERRY—MORNING.

On canvas, 13½ in. high by 18 in. wide. Signed "David Cox." Painted in 1851.  
*See Illustration.*

*Nettlefold Bequest.*

On the left, the river; on right, a punt tied to wooden post among rushes and dock leaves; on bank above, party of men and women, some on horseback, waiting for the ferry to return from the other side; on far bank, left, a house among trees, man on horseback, and ferry-boat landing a flock of sheep; in distance, meadow lands backed by hills; yellow sky, rising sun.

## 11. DRIVING SHEEP.

On panel, 9 in. high by 13 in. wide. Signed "David Cox, 1856."

*Nettlefold Bequest.*

Foreground, a pasture with shepherd in white smock, followed by a dog, driving flock of sheep towards right of picture; low hills in the distance; pale sky.

## 12. THE FARMSTEAD.

On canvas, 9½ in. high by 13½ in. wide. Painted about 1847.

*Nettlefold Bequest.*

Foreground, road leading to farm, woman with water jar on head talking to women and child; the buildings beyond with haystacks in centre; horses and a cart, two large trees on right and other trees in background; dark blue sky.

## 13. RHYL SANDS.

On canvas, 29½ in. high by 53 in. wide. Signed "David Cox, 1854-5."

*Nettlefold Bequest.*

This picture was exhibited at Liverpool and sold by the artist to Mr. Ross for £100. It then passed through several hands, notably Mr. Agnew's, being sold in 1864 for £150. Ultimately it went back to Mr. William Agnew of Manchester, who retained it for many years, but he sold it in 1872 to Levy of London for £2,300. Later it was acquired by Mr. J. H. Nettlefold.

On left foreground grey-green sea, wind blowing, breaking on sand beach, which curves round to centre in middle distance; on extreme right, one of the houses on the parade; beach covered with figures gaily dressed, a row of bathing machines beyond; a steamer on the horizon; more than two-thirds of the canvas is the sky, full of dark storm clouds.

144. WINDERMERE.

On panel, 9 in. high by 12 in. wide. Signed "David Cox, 1844."

*Nettlefold Bequest.*

Foreground, rough boulders, bushes, etc., man with basket, and another holding down branch of tree; beyond, belt of trees, with birches in centre, rising to top of picture; middle distance, the lake, with hill at back; light blue sky.

145. WELSH SHEPHERDS.

On panel, 7½ in. high by 10 in. wide. Painted about 1840.

*Nettlefold Bequest.*

Two men driving flock of sheep over moor; hills in background; all very dark in tone.

146. KILGERRAN CASTLE, PEMBROKESHIRE.

On panel, 8½ in. high by 12 in. wide. Signed "David Cox, 1852."

*Nettlefold Bequest.*

Foreground, on left, bank, with several large trees, under which an artist is sketching; in centre and right, river flowing up to foot of high cliff in middle distance, on the end of which stands the castle with two circular towers; on left, high cliff covered with trees; several boats on river; background of distant country; blue sky.

147. CHANGING PASTURE.

On canvas, 18½ in. high by 28½ in. wide. Signed "David Cox, 1847."

*Nettlefold Bequest.*

Foreground, in centre, gateway between the two pastures, with flock of sheep running through towards spectator; on left, ditch, with docks and undergrowth, and the bars from the gate; on right, the old shepherd, with caped cloak, standing by fence, and boy in smock frock, seated on ground, dog lying down; in middle distance, on right, rising ground, with cattle and sheep, and windmill and farmhouse on top; on left, the plain, with woods heavy rose-hued clouds over horizon, and dark purple-grey sky above.

148. ON THE SANDS.

On panel, 9 in. high by 13½ in. wide.

*Nettlefold Bequest.*

Foreground, the sands, with flock of gulls attracted by dead fish; sea on right; small figures in distance; very dark clouds coming up from right.

149. ON THE THAMES, BATTERSEA.

On panel, 8 in. high by 11 in. wide. Signed "David Cox."

*Nettlefold Bequest.*

The scenery of the Thames afforded many subjects for Cox's pencil, as he worked industriously in sketching from nature in the environs of London.



No. 152.

GOING TO THE HAYFIELD.

DAVID COX.



icking up quaint rustic bits, and drawing picturesque old buildings, then ound in every direction, as well as in delineating the more captivating eatures of rural landscape. Foreground, the river with two men in rowing boat, and a sailing barge; middle distance, the bank, with willow trees, and part of Battersea on right; cloudy sky, stiff wind blowing.

150. THE MISSING LAMB (an unfinished work).

On canvas, 27½ in. high by 37½ in. wide. Painted about 1852.

*Nettlefold Bequest.*

Large rock and scattered boulders, from which project the bare trunks of three trees; at the foot of one a girl pointing down to wounded lamb below.

151. TENDING SHEEP, BETTWS-Y-COED.

On panel, 12 in. high by 17 in. wide. Signed "David Cox, 1849."

*Nettlefold Bequest.*

On left, two large trees, with shepherd seated, with crook and dog, beyond them stone wall and field; on right, rough path and dark bushes, with flock of sheep, woman coming from distance; middle distance, the hills.

152. GOING TO THE HAYFIELD.

On canvas, 11 in. high by 14½ in. wide. Signed "David Cox, 1853." *See Illustration.*

*Nettlefold Bequest.*

Foreground, on left, a fence with wild flowers, dock leaves, etc., in front; in centre, boy in smock leaning against open gate, through which man in shirt sleeves, on dapple grey horse, and woman in red skirt, white jacket, having hay rakes over her shoulder, are passing; on extreme right, part of hedge, with wild roses; beyond, the field, with small figures, cart horses; wind-blown clouds.

153. SHEEP SHEARING.

On panel, 10½ in. high by 15½ in. wide. Signed "David Cox, 1849."

*Nettlefold Bequest.*

Foreground, on left, cloth covered with wool; in centre, three women with black Welsh hats seated on ground shearing sheep, with man holding one down; on right, roofed sheep pen, with man in shirt sleeves holding another sheep by forelegs; two birch trees at back; beyond, the hillside, with sheep under three or four large trees; mountain tops in the background.

154. THE SHRIMPERS.

On canvas, 10 in. high by 15 in. wide. Signed "David Cox, 1853."

*Nettlefold Bequest.*

Foreground, the sand, with sea on right, and low headland in background; in centre, man on horseback, with dog, talking to two women with shrimp

nets over their shoulders; beyond them two horsemen galloping, and shrimpers at work; at the edge of the sea, small boat and sea-gulls, clouds in a blue sky.

#### 155. LANE SCENE, HEREFORDSHIRE.

On canvas, 8 in. high by 11½ in. wide. Painted about 1840.

*Nettlefold Bequest.*

In centre, the lane, with trees on each side, with small path running to gate on left, figures under trees; in front, part of a brook, with wooden bridge in right corner, with cottage and trees beyond; blue sky with light blue clouds. Almost identical with No. 136.

#### 156. PENMAEN BACH.

Water-colour drawing, 22½ in. high by 32½ in. wide. Signed "David Cox," with illegible date. Painted about 1851. Inscribed on the back, in the handwriting of Cox, "No. 1. Penmaen Bach, on the coast between Conway and Bangor. David Cox." Exhibited at the Cox Exhibition, Liverpool Art Club, 1875, as "Mountain Sheep," lent by Sir Josiah Mason.

*Presented by Mr. Martyn Smith.*

In foreground, large boulders and sheep; on right, flat shore, the hills beyond capped with clouds.

#### 157. ASKING THE WAY.

Water-colour drawing, 25 in. high by 33 in. wide. Painted about 1850. Exhibited at the Cox Exhibition, Liverpool Art Club, 1875, lent by Sir Josiah Mason.

*Presented by Mr. George J. Johnson.*

A wild moor, sandy, gorse covered; pool with rushes, in the left foreground; in centre, six large fir trees, under which are two men on horseback, one pointing to a sign-post beyond; very stormy sky, with white clouds low down in left background.

#### 158. COAST SCENE WITH FIGURES.

Water-colour drawing, 6 in. high by 10 in. wide. Painted about 1835.

*Presented by Mr. Henry Buckley.*

This drawing was given by Cox to the late Dr. Ledsam, and by him to Mr. Buckley. Foreground, sand, with group of fishermen, baskets, and two horses; cliffs behind receding to right of picture; other figures and two fishing smacks in distance; dark grey-blue sky.

(*Six drawings by David Cox, forming part of the "Graphic Illustrations of Warwickshire," a permanent loan from the Council of the Midland Institute, are also exhibited: see special catalogue of "Old Birmingham and Warwickshire Drawings," price One Penny.*)

## COX (David), Jun.

David Cox, the younger, only child of David Cox, the great landscape artist, was born at Dulwich in 1808. He was a frequent exhibitor of water-colour drawings, and from 1841 to 1846 was a member of the New Society of Water-colour Painters. In 1849 he was elected an Associate of the Old Water-colour Society. He worked much after the manner of his father, whose pupil he was, and was an excellent drawing-master. He first exhibited at the Royal Academy in 1827. He worked principally in water-colours, and, although a good teacher and socially a well-known figure, he never attained to much reputation as an artist. He died at Chester House, Streatham Hill, on December 4th, 1885.

### 159. GREENFIELD HOUSE, HARBORNE, THE RESIDENCE OF DAVID COX.

Water-colour drawing, 1 ft. 1 $\frac{3}{4}$  in. high by 1 ft. 9 in. wide.

*Presented by Mr. H. J. Jennings.*

“The lanes and fields around Harborne were at that time very charming to a lover of the picturesque. Fine trees were to be seen on every side, rural cottages here and there dotted the landscape, country people of the true breed stood at the wicket gates, or strolled along the quiet roads, carrying their marketings, or driving home the cows or porkers that had been picking up a meal by the wayside. There were some pretty ‘bits’ for the pencil even within a few yards of Cox’s dwelling—views of lane and cottage scenery—fine sycamores and briary hedge-rows, with peeps between of rural homes, ruddy in the sunshine, and sending aloft their wreaths of sweet blue smoke to the summer sky. With infinite relish did the artist set to work at these subjects, often depicted, under various effects; and at those which he found a little farther away, in the meadows and cornfields at Metchley, or in the Park at Edgbaston. Then there was the old parish church close at hand, with its tree-shaded graveyard and time-worn stones; and green meadows, with farmsteads adown the slopes and cresting the rising lands farther away; while in the remote distance were the blue hills of Clent, soaring above the pastoral and placid landscape, and lending an additional charm to the view.”

## CRESWICK (Thomas), R.A.

Thomas Creswick, landscape painter, was born at Sheffield in 1811. He was sent when very young to Birmingham, where he became a pupil of J. V. Barber.

He went to London in 1828, and immediately began to exhibit at the British Institution and the Royal Academy, to both of which he was henceforward a constant contributor. His early works, which were chiefly Welsh scenes, had a great success. In 1842 he was elected an Associate of the Royal Academy, and nine years later he became an Academician. Some of his later pictures were painted in conjunction with Goodall, Elmore, John Phillip, Frith, and Ansdell, who introduced the figures and cattle. He was an active member of the Etching Club, and also occasionally drew on wood blocks. He died at Bayswater on the 28th December, 1869.

160. A DISTANT VIEW OF BIRMINGHAM.

On panel, 8 in. high by 11 $\frac{3}{4}$  in. wide.

*Presented by Mr. J. H. Pearson.*

An early work by the artist.

### DAWSON (Henry).

Henry Dawson, born in Hull, in 1811, was taken to Nottingham, where his parents had previously resided, in the following year. He began life as what is technically named a "twist-hand" in a lace factory. While thus occupied he painted pictures, which he sold for a few shillings each. In 1835 he gave up the lace trade and set up as an artist, his earliest patron being a hairdresser in Nottingham, who possessed a taste for art. In 1844 he removed to Liverpool, where, after a time, he became well known, and received higher prices for his works. In 1849 he went with his family to London, and settled at Croydon, where some of his best pictures were painted. He exhibited most of his largest and finest works at the Royal Academy, notably "Greenwich Hospital," "London, from Greenwich," "The Rainbow," etc. With the exception of six lessons from Pyne, received in 1838, Henry Dawson was entirely a self-taught artist, and his art shows much originality and careful realism. He studied nature for himself, but he seems in later life to have been moved by

Turner's influence to try more brilliant effects than he had before dared. An important exhibition of his pictures was held in the Nottingham Museum in 1878. He died in December, 1878, at Chiswick, where he had for some time resided.

161. ST. PAUL'S FROM THE RIVER THAMES.

On canvas, 3 ft. 3 in. high by 4 ft. 11 in. wide. Painted in 1877.

*Presented by the Trustees of the Public Picture Gallery Fund.*

DE WINT (Peter).

Peter de Wint, born at Stone, Staffordshire, 21st January, 1784, was the son of a physician of Dutch extraction. He was a pupil of J. R. Smith, crayon painter and engraver, and afterwards a student at the Royal Academy. He was elected an Associate of the Society of Painters in Water-colours in 1810, and a full member in 1812, and for nearly forty years was a contributor to its exhibitions. He married the sister of W. Hilton, R.A. He died at 40 Upper Gower Street, London, 30th June, 1849. He was distinguished as a teacher, and loved to paint direct from nature, and was never so happy as when in the fields. His subjects are principally chosen in the Eastern and Northern counties, and, though often tempted to extend his studies to the Continent, the love of home and home scenery was so strong that, except a visit to Normandy, he never left England. He formed a style of his own; his colouring was good and harmonious, his light and shade broad and simple; but his drawing was defective, and he was deficient in executive handling.

162. BRAY CHURCH ON THE THAMES.

Water-colour drawing, 1 ft. 1 $\frac{1}{2}$  in. high by 1 ft. 8 $\frac{1}{2}$  in. wide.

317. HARVEST SCENE.

Water-colour drawing, 10 $\frac{1}{2}$  in. high by 1 ft. 5 $\frac{1}{2}$  in. wide.

*Presented by Mr. J. Palmer Phillips.*

(*Six drawings by Peter de Wint, forming part of the "Graphic Illustrations of Warwickshire," a permanent Loan from the Council of the Midland Institute, are also exhibited: see special catalogue of "Old Birmingham and Warwickshire Drawings," price One Penny.*)

## DOCHARTY (James), A.R.S.A.

James Docharty was born in the calico-printing district of the Vale of Leven, near Dumbarton, in 1829. He served his apprenticeship as a pattern designer, which profession he pursued in Glasgow until about 1861, when he took seriously to the profession of a landscape painter, for which he had always had a strong predilection. He exhibited at the Glasgow Academy of Fine Arts and at the Royal Academy, and the quality of his work soon brought him into notice, and led to his election as an Associate of the Scottish Academy in 1877. In the spring of 1876, his health failing him, he went to Egypt, and made numerous sketches of the Nile scenery, which, however, he never finished as pictures. A pulmonary complaint, from which he had been suffering, ended fatally in 1878.

### 163. GLEN LUI DEER FOREST, BRAEMAR.

On canvas, 3 ft. 0 $\frac{1}{2}$  in. high by 4 ft. 8 in. wide. Painted in 1872.

*Presented by Mr. Frederick Elkington.*

## DUNCAN (Edward).

Edward Duncan, water-colour artist, was born in London in 1803. He was articled to Robert Havell, the aquatint engraver, and soon developed a taste for drawing and the use of colour. In 1831 he became a member of the new Society of Painters in Water-Colours, but afterwards withdrew, and in 1849 was elected an Associate of the "Old" Society of Painters in Water-Colours, and a full member in 1850. He died in London in 1882. His drawings comprise a wide range of subjects, treated with much grace and great truthfulness to nature, but his larger and more important works are chiefly coast scenery, with shipping and craft admirably characterized.

### 164. SPITHEAD.

Water-colour drawing, 1 ft. 1 $\frac{3}{4}$  in. high by 1 ft. 8 $\frac{3}{4}$  in. wide. Painted in 1855.

*Presented by Mr. James R. Holliday.*



No. 165.

THE WOMAN OF SAMARIA

WILLIAM DYCE, R.A.



## DYCE (William), R.A.

William Dyce was born at Aberdeen, where his father was a doctor, in 1806, and educated at Marischal College. Having determined at an early age to adopt the profession of a painter, he entered the Schools of the Royal Scottish Academy at Edinburgh, and afterwards of the Royal Academy in London. These studies were in due course followed up by Continental travel. Young Dyce paid two visits to Rome, where he remained for some time before returning to settle at Edinburgh in 1830. There he followed the practice of a portrait painter, with such success that he was elected an Associate of the Scottish Academy in 1835. Two years later he published a pamphlet on the subject of Art-education which attracted considerable notice, and when the Government Schools of Design were established in this country in 1838, Mr. Dyce was appointed at the head of their administration. He entered into the State competition for the decoration of the New Houses of Parliament, and completed a series of frescoes illustrating the life of King Arthur. He was also commissioned to execute mural paintings for Her Majesty at Osborne and Buckingham Palace. Dyce was a constant exhibitor at the Royal Academy, of which he became an Associate in 1844, and a full member in 1848. He died in 1864. "Dyce," says Mr. Hodgson, R.A., "must be ranked with the Pre-Raphaelites, although his work was probably intended as a protest against their heresies. Although there is no documentary evidence of the fact, it seems evident that he intended to show that minute finish and careful imitation of nature might be obtained without turning all the theories of art topsy-turvy." Dyce was one of the first to recognize the talent of Holman Hunt, to whom he showed much encouragement and kindness. His Pre-Raphaelite landscape "Pegwell Bay," painted in 1858, and "St. John leading the Virgin Mary from the Tomb," are in the National Gallery of British Art.

## 165. THE WOMAN OF SAMARIA.

On panel, 1 ft. 1 $\frac{1}{4}$  in. high by 1 ft. 7 $\frac{1}{4}$  in. wide. Exhibited at the Royal Jubilee Exhibition, Manchester, 1887. Purchased from Sir John Pender's Collection, 1897.  
*See Illustration.*

*Presented by the Trustees of the Public Picture Gallery Fund.*

## EAST (Alfred), A.R.A.

Alfred East, landscape artist, was born December 15th, 1849, at Kettering, Northamptonshire, where he spent the first twenty-five years of his life. He obtained his first lessons in art at the night classes of the Government School of Art, Glasgow, and afterwards at the Ecole des Beaux Arts, in Paris, and in the studio of Mons. Tony Fleury. He was for some time at Barbizon, where, in 1883, he painted his first Academy picture, "A Dewy Morning." In 1889 he spent six months in Japan, and on his return a special exhibition of his works was held in London. He is *hors concours* of the Paris Salon des Beaux Arts, and a member of the Royal Institute of Painters in Water-colours, the Royal Society of Painter-Etchers, the Institute of Painters in Oil-colours, and an honorary member of the Mei-ji Bi-Jutsu Kivai of Japan. He gained a gold medal at the Paris International Exhibition, 1889, and another at Munich in 1891. He was elected an Associate of the Royal Academy in February, 1899.

## 166. HAYLE, FROM LELANT.

On canvas, 3 ft. 6 in. high by 5 ft. 7 $\frac{1}{2}$  in. wide. *See Illustration.*

This picture was painted from Lelant Station, on the St. Erth and St. Ives branch of the Great Western Railway, in the summer of 1891. The town of Hayle is celebrated as being the birthplace of railways, although locomotives were not used. The railway was made to bring the ore from the mines, the full trucks as they came down pulling up the empty ones by cable. The town lies on a tidal river which finds its outlet in St. Ives Bay. The scene is represented under the warm light of the setting sun; the church, houses, workshops, and fishing boats are vividly lighted up by the last slanting rays of a summer sun, the pools of water on the sand reflecting the blue sky. The sun being at the back of the spectator there is scarcely any shadow except that thrown by the sea-gulls.

No. 166.

HAYLE, FROM LELANT.

ALFRED EAST, A.R.A.





## ETTY (William), R.A.

William Etty was the son of a miller and spice-bread maker of York, where he was born March 10th, 1787. He was apprenticed to a printer, but, at the age of nineteen, by the help of his relatives, he was enabled to leave trade and to study art in London. In 1807 he entered as a student at the Royal Academy, and continued to work in the schools during the rest of his life. By his uncle's generosity, who paid one hundred guineas for him, Etty became the pupil for one year of Sir Thomas (then Mr.) Lawrence; but the incessant occupation of Lawrence left him little leisure to assist his pupil. Etty ventured at one time to send six pictures to the Academy Exhibition: all were rejected. This happened year after year at the Academy, and at the British Gallery; but, by discovering his defects, and by great industry in endeavouring to correct them, he at last conquered his evil fortune, and by such works as "The Coral Finders," exhibited in 1820, "Cleopatra," exhibited in the following year, and some others, he gained a high reputation. In 1822 Etty went to Italy, and was fascinated by the power of the great Venetians:—"Venice, the birthplace and cradle of colour, the hope and idol of my professional life!" He studied in the Academy there, and was elected an honorary member of it. He returned to London early in 1824. The first picture he exhibited after his return was "Pandora Crowned by the Seasons," in the Exhibition of 1824, for which he was chosen an Associate of the Royal Academy; and in 1828 he became a Member. In 1849 an exhibition of Etty's works, to the number of 130 pictures, was held at the rooms of the Society of Arts, which greatly increased his reputation, especially as a colourist. Etty died in the same year, 1849, at York, on the 13th November. When he painted the first of his three pictures illustrating the story of *Judith*, in 1828, a few zealous members of the Birmingham Society of Arts were eager for the general body to purchase it, but they were poor, and the arrangement fell through, and the picture was secured by the Scottish Academy.

On canvas, 5 ft. 7½ in. high by 7 ft. 11 in. wide.

Presented by the Society of Arts.

As early as 1819 Etty was attracted by the story of Pandora as a subject for his brush. In 1820 he exhibited, at the British Institution, a small picture, highly finished and carefully wrought, called a "Sketch from Hesiod—Pandora formed by Vulcan, and crowned by the Seasons" (17 in. by 22 in.). During his absence in Italy his sketch books were filled, among others, with rough scrawls for the second *Pandora*, which was exhibited in the Royal Academy, 1824, and purchased by Sir Thomas Lawrence, his old master, the President of the Academy. This picture was 48 in. by 57 in. Owing to it he was elected an Associate. The picture in the Birmingham Gallery (5 ft. 7½ in. by 7 ft. 11 in.) is a large unfinished study for the 1824 picture.

Pandora was the Pagan Eve, the first mortal woman according to the poet Hesiod. She was made with clay by Vulcan at the request of Jupiter, who wished to punish the impiety and artifice of Prometheus by giving him a wife. When this woman of clay had been made, and had received life, all the gods vied in making her presents. Venus gave her beauty, Apollo taught her how to sing, Mercury instructed her in eloquence, and Minerva gave her rich and splendid ornaments. From all these valuable gifts from the gods, she was called Pandora. Jupiter gave her a beautiful box which she was ordered to present to the man who married her. But Prometheus, distrusting Jupiter and the gods, since he had stolen fire from the sun to animate his man of clay, refused Pandora; but his brother Epimetheus was not possessed of the same prudence, and married her. When he opened the box, there issued from it a multitude of evils and distempers, which dispersed themselves all over the world, and have since then afflicted the human race. Hope alone remained at the bottom of the box. The above painting represents Pandora before Venus and Cupid, being crowned by the Seasons—

"To deck her brow the fair-tressed Seasons bring  
A Garland breathing all the sweets of Spring."  
Elton's "Hesiod."

## FEENEY (P. M.).

Peregrine M. Feeney, eldest son of the late Mr. John Frederick Feeney, the founder of the *Birmingham Journal* and *Birmingham Daily Post*, was educated at Edinburgh University. He adopted literature as a profession, and for many years was actively engaged upon the Press, joining at first the staff of the *Scotsman*, and afterwards acting as assistant editor of the *Birmingham Daily Post*. In 1865 he entered Carey's Academy as an art student, and subsequently the Royal Academy Schools. During the last thirty years he has exhibited at the Royal Academy, th

Dudley Gallery, and the Institute, and has nearly always been represented at the exhibitions of the Birmingham Royal Society of Artists, of which body he is an Associate. His subjects have generally been seascapes.

168. LLYN IDWAL. THE CRADLE OF THE MISTS.

On canvas, 4 ft. 5½ in. high by 6 ft. wide. Painted in 1882.

*Presented by Sir John Jaffray, Bart.*

Llyn Idwal, in Nant Ffrancon ("Vale of Beavers"), North Wales, is a small lake deep-set between the rocky heights of Y Garn on the right and Glyder-fawr on the left. The lake is 1,200 feet above sea level. Idwal, so runs the legend, was the son of Owen Gwynedd, Prince of North Wales. He was thrown into the lake by his foster-father. No bird, it was long believed, would fly over the waters of the lake.

## FIELDING (Copley).

Anthony Vandyke Copley Fielding, water-colour artist, was born in 1787. He was the second and most distinguished son of Theodore Nathan Fielding, a portrait painter of considerable local reputation, who lived near Halifax. He studied with his father, and afterwards under John Varley, and first exhibited at the Water-Colour Society, of which body he was elected an Associate in 1810, and a full member in 1813. He was a constant exhibitor with the Society, and, being a very rapid worker, for many years his contributions averaged between forty and fifty. He became Treasurer of the Water-Colour Society in 1817, Secretary in 1818, and in 1831 was elected President, which office he held until his death. In 1824, he was awarded a gold medal at the Paris Salon. He was one of the most fashionable drawing-masters of his day, and his large teaching connection, added to the public appreciation of his art, enabled him to amass a considerable fortune. In his later years he resided at Brighton. He occasionally exhibited oil-paintings at the Royal Academy and British Institution. His favourite subjects were lake and mountain scenery, storms at sea, and views of the Sussex Downs. He died at Worthing on March 3rd, 1855. His three brothers, Theodore, Thales, and Newton, all practised water-colour art with success.

M. Ernest Chesneau, in his *English School of Painting*, says :—“Copley Fielding is, perhaps, the greatest artist, after Turner, for representations of breadth and atmosphere. He is unequalled in certain effects of mist which are splendid in their mysterious expanse.”

Mr. Ruskin, in *The Art of England*, speaks of him thus :—“There is a singular character in the colouring of Fielding, as he uses it to express the richness of beautiful vegetation ; he makes the springs of it to look pearly, as if they were strewn with jewels. He is, of course, not absolutely right in this ; to some extent it is a conventional exaggeration, and yet it has a basis of truth which excuses, if it does not justify, this expression of his pleasure, for no colours can possibly represent vividly enough the charm of radiance which you can see by looking closely at dew-sprinkled leaves and flowers.”

#### 169. IN ARUNDEL PARK.

Water-colour drawing, 1 ft. 6 in. high by 2 ft. wide. Painted in 1838.

*Presented by Mrs. Christopher James.*

Arundel Park, in Sussex, contains the ruins of an old Castle dating from the time of Edward the Confessor. The best view is obtained from the brow of a hill at nearly the highest part of the park. The castle rises in the middle distance, oak and beech woods sweep down over the heights to the lake below, and far off the sea fringes the wide landscape. Turner, in his *Rivers of England*, made his beautiful drawing from about this point. The estate belongs to the Duke of Norfolk.

#### FORBES (Stanhope A.), A.R.A.

Stanhope A. Forbes was born in Dublin, 1857, his father being then manager of the Great Western Railway in Ireland. He was educated at Dulwich College, and at the Lambeth School of Art, and in 1874 entered the Royal Academy Schools. Later he went to Paris, and worked in the studio of Bonnat, making sketching tours in the country. He paid three visits to Brittany, painting three pictures, which were exhibited at the Royal Academy in 1882, 1883, and 1884. In the latter year he went to Cornwall, and stumbled on the fishing-village of Newly-



THE VILLAGE PHILHARMONIC.

No. 170.



where he has worked ever since. An artistic colony soon sprang up there, which has already given a name to a school of English painting. The members of this "school" are for the most part realists in spirit, and students of French methods of technique. They believe in "open air" methods of work, and it is the possibility of painting out of doors all the year round that has brought Cornwall into favour with so many of them. The equable grey climate, which allows the study of the model in diffused daylight, is another thing which has recommended it to them. Mr. Walter Langley was the original settler. In 1885 he exhibited "A Fish Sale"; "Off to the Fishing Ground," in 1886; "Their Ever-Shifting Home," in 1887; "The Village Philharmonic," in 1888; "The Health of the Bride," in 1889; "By Order of the Court," in 1890; "Soldiers and Sailors," in 1891; and "Forging the Anchor," in 1892, in which year he was elected an Associate of the Royal Academy. Since then he has painted a number of important pictures, including "The Lighthouse," in 1893, now in the Corporation of Manchester Art Gallery. Among his portraits is one of Alderman G. J. Johnson, painted for the Birmingham General Hospital. He married Miss Elizabeth Armstrong, who is herself a well-known member of the Newlyn group.

#### 170. THE VILLAGE PHILHARMONIC.

On canvas, 4 ft. 3½ in. high by 5 ft. 6½ in. wide. Painted in 1888. Gold Medal, Paris, 1891. *See Illustration.*

#### FOSTER (Birket), R.W.S.

Myles Birket Foster was born at North Shields, February 4th, 1825. He was educated at the Quaker Academy in Hitchen, and when quite a child determined to be an artist. When sixteen he was apprenticed to E. Landells, the well-known wood engraver, by whose advice, after he had practised engraving for a short time, he became a draughtsman, and began to paint in water-colours in the fields round London. At the age of twenty-one, on the

completion of his apprenticeship, he illustrated several children's books, and did much work for the recently-started *Illustrated London News*. He obtained employment as a draughtsman under Mr. Henry Vizetelly, and made illustrations for Longfellow's "Evangeline" and Rogers' "Italy," the latter having an extraordinary success. He continued to supply great numbers of cuts to picturesque and sentimental verse and domestic poems. In some of these tasks he was associated with Sir John Gilbert, and later on found in etching many opportunities for the display of his skill. In one method or another, before he made his mark as a painter, he produced over one thousand woodcuts for book-illustrations. In 1858 he gave up this class of work, and began water-colour painting, the firstfruits of which was the appearance at the Academy, 1859, of a drawing called "A Farm." In 1860 he was elected an Associate of the Royal Water-Colour Society, and a full member in 1862; and from that date was one of the most popular as well as the most indefatigable contributors, his work altogether amounting to about 350 drawings. Between 1869 and 1877 he exhibited fourteen oil-paintings at the Royal Academy. In 1876 he was elected a member of the Royal Academy of Berlin. The greater number of his water-colour drawings were transcripts of the scenery of his favourite county Surrey, varied with sketches made during his frequent visits to the Continent. For nearly thirty years he lived in a charming house, built by himself at Witley, in Surrey. He died, after a very long and painful illness, in March, 1899. He was twice married—the second time to a sister of the late John D. Watson, the artist.

#### 171. WORMS CATHEDRAL.

Water-colour drawing,  $8\frac{1}{4}$  in. high by  $12\frac{3}{4}$  in. wide.

*Presented by the Trustees of the Public Picture Gallery Fund.*

The Cathedral of Worms, erected in the twelfth century, vies with Mayence and Spires as the representative building of German Romanesque architecture of the period. The city of Worms, on the Rhine, is famous as the place where the imperial diet was held, before which Martin Luther was summoned in 1521, and by which he was proscribed. When warned of



No. 171.

THE CATHEDRAL OF WORMS.

BIRKET FOSTER, R.W.S.



danger, he said: "If there were as many devils in Worms as there are upon the roof of its houses, I would go on." He acknowledged his sins before the assembled notabilities, and left the town, to all purposes, conqueror, though he had to remain in seclusion for about a year under protection of the Duke of Saxony.

## GAINSBOROUGH (Thomas), R.A.

Thomas Gainsborough was born at Sudbury, in Suffolk, the spring of 1727. After evincing a decided ability for landscape painting by his unaided attempts from nature, he left Sudbury for London when he was fourteen years of age, and became the pupil first of Gravelot, the engraver; then Francis Hayman, at that time a painter of repute, and, Gainsborough himself, one of the original members of the Royal Academy, which was founded in 1768. Gainsborough set up as a portrait and landscape painter, in Covent Garden, but without success, and after four years' residence in the metropolis, he returned to his native place. When still a youth he married Margaret Burr, a young lady of some fortune, and moved to Ipswich in 1746. One of his first pictures which attracted notice was a view of Sandgate Fort, of which there is a print by Major; the picture has perished. Acting upon the advice of his friend and patron, Philip Thicknesse, he settled, in 1760, in Bath, a more suitable field for the exercise of his abilities. Here he was busily engaged with portraiture, which subsequently occupied the greater part of his time. In 1774 he went to London, and rented a portion of Schomberg House, Pall Mall; from this period his reputation was such that he was considered at the same time the rival of Sir Joshua Reynolds in portrait, and of Wilson in landscape, painting. In 1779 he was at the very height of his fame; all the eminent men of the day sat to him, and he was the favourite painter of the King and Royal Family. He was one of the original members of the Royal Academy, and sent pictures to its exhibitions from the first one in 1769, but ceased to contribute after 1783. He exhibited altogether ninety-six works at the Academy. He died in London, August 2nd, 1788, and was buried in Kew.

Churchyard. Shortly after Gainsborough's death, Sir Joshua Reynolds, then President of the Royal Academy, delivered a discourse to the students, of which the "Character of Gainsborough" was the subject. Gainsborough will always occupy one of the highest places in the English school, whether as a portrait or landscape painter.

172. SIR CHARLES HOLTE, OF ASTON HALL.

On canvas, oval, 2 ft. 5 $\frac{1}{2}$  in. high by 2 ft. wide. *See Illustration.*

*Presented by Mr. Charles Holte Bracebridge.*

Sir Charles Holte, sixth Baronet, of Aston Hall, near Birmingham, was born November 24th, 1721. He married, in 1775, Anne, daughter of Pudsey Jesson, Esq., of Langley, Warwickshire (for her portrait by Romney, see No. 282). He succeeded his brother, Sir Lister Holte, in 1770. In 1774 he was returned to Parliament as one of the members for Warwickshire. Throughout his life he resided at Erdington Hall, never occupying Aston Hall, which had been bequeathed to his brother's widow for life. He died at his London residence, 6 Portman Square, on March 12th, 1782, and was buried at Aston.

### GEETS (Willem).

This well-known Belgian artist, who studied under Baron Leys, was at one time professor of historical painting in the Malines Academy of Arts. Several of his historical works have been enlarged and reproduced in tapestry at the Royal Factory at Malines. He gained the Gold Medal at Ghent, and has received the Cross of the Order of Leopold of Belgium.

173. A MARTYR OF THE SIXTEENTH CENTURY: JOHANNA DE SANTHOVE, A LUTHERAN, LED OUT TO BE BURIED ALIVE.

On canvas, 5 ft. 11 in. high by 8 ft. 6 in. wide. Painted in 1883. Exhibited R.A. 1884.

*Presented by the Right Hon. William Kenrick, P.C.*

Philip II. of Spain established the Inquisition in the Netherlands, in 1566 but the Hollanders, having zealously embraced the reformed doctrine revolted against it. He sent Fernando Alvarez, Duke of Alva, to quell this rebellion in 1567. He governed the country with the utmost severity, and treacherously executed the Counts Egmont and Horn, who had endeavoured to moderate the tyranny of his rule. He was recalled in 1573, after having put to death about 18,000 people in the course of six years. The year before he left the Low Countries, William, Prince of Orange, began the famous revolt which ended in the declaration of the Independence of the Netherlands.



No. 172.

SIR CHARLES HOLTE.

THOMAS GAINSBOROUGH, R.A.



It is recorded in the old registry of the Cathedral, at Ghent, in Flanders, that during the time the Inquisition was at its height, two men (Lamp and Motton) were executed at Ypres, and also that Jeanette de Santhove was buried alive in 1566, at Malines. From this entry Professor Geets painted his picture.

Santhove is a small village about twelve miles from Antwerp.

## GEOFFROY (Jean).

Jean Geoffroy, a well-known French artist, was born at Marennes on March 1st, 1853, and studied under Levasseur. He first exhibited in the Salon in 1874. In 1881 he received an Honourable Mention for his picture "La Petite Classe," which is exhibited here under the title of "The Infant School." In 1883 his "Les Infortunés" received the first medal of the third class at the Salon, and was bought by the State for the Luxembourg. Most of his pictures have been made popular by engravings. He has also worked in water-colours and as an illustrator.

### 174. THE INFANT SCHOOL ("LA PETITE CLASSE").

On canvas, 2 ft. 11 in. high by 4 ft. 2½ in. wide. Painted in 1881. Exhibited Paris Salon, 1881.

*Presented by Sir John C. Holder, Bart.*

## GILBERT (Sir John), R.A.

Sir John Gilbert, R.A., President of the Royal Society of Painters in Water-colours, was born in 1817. He received but little instruction in art, being only indebted to George Lance for a few lessons in colour. In 1836 he exhibited his first picture at the Royal Academy, and from that date until his death he exhibited many well-known pictures. For many years his name was very familiar as an illustrator of books, pictorial newspapers, and other weekly publications. Many of the best known of the English Classics were illustrated by him, including Shakespeare. He was elected an A.R.A. in 1872, an R.A. in 1876, and President of the R.W.S. in 1871. Shortly afterwards he received the honour of Knighthood. He was a Chevalier of the Legion of

Honour. He died on October 5th, 1897. In 1893 he presented twenty-two pictures to the Birmingham Art Gallery, as a mark of his appreciation of the efforts made by the Corporation for the encouragement of Art.

#### 175. THE TAMING OF THE SHREW.

On canvas, 1 ft. 11 $\frac{1}{2}$  in. high by 2 ft. 11 in. wide. Painted in 1859-61.

*Presented by Mr. R. L. Chance.*

Petruchio, a gentleman of Verona, undertakes to tame the haughty Katherine, daughter of Baptista, of Padua. Although very beautiful, she is a shrew. He marries her, himself dressed in rags, and after bringing her home, gradually brings her to submission by feigning a most ungovernable temper. The picture illustrates the scene that takes place on his first arrival home with his bride.

*Petruchio.* Where be these knaves? what, no man at the door,  
To hold my stirrup, nor to take my horse?  
Where is Nathaniel, Gregory, Philip?

*All Servants.* Here, here, sir! here, sir!  
*Petruchio.* Here, sir! here, sir! here, sir! here, sir!  
You loggerheaded and unpolish'd grooms!  
What, no attendance? no regard? no duty?

*Grumio.* Where is the foolish knave I sent before?  
Here, sir! as foolish as I was before.  
\* \* \* \* \*

*Petruchio.* Go, rascals, go, and fetch my supper in.

*Shakespeare, Taming of the Shrew, Act IV., Scene I.*

*The following collection of Ten Pictures, with Twelve others in the Council House and elsewhere, were presented by the Artist to the City of Birmingham, in April, 1893, as a mark of his appreciation of the efforts made by the Corporation for the advancement and encouragement of Art.*

#### 176. THE RETURN OF THE VICTORS.

On canvas, 4 ft. 6 in. high by 9 ft. wide. Painted in 1878-9. Exhibited R.A., 1879.

*Presented by the Artist.*

#### 177. THE MURDER OF THOMAS A BECKET.

On canvas, 3 ft. 3 $\frac{1}{2}$  in. high by 4 ft. 1 $\frac{1}{2}$  in. wide. Exhibited R.A., 1883.

*Presented by the Artist.*

Thomas à Becket, born 1118, was Chancellor to Henry II. in 1155, and was elected Archbishop of Canterbury in 1162. Two years later he quarrelled with the king, was condemned for mal-administration while Chancellor and fled to France. He was formally reconciled to Henry in 1170 at Fretville, and returned to Canterbury. He excommunicated certain bishops which caused the king to speak the well-known hasty words against him.

Four of Henry's knights, Hugh de Morville, Reginald Fitzurse, William de Tracy, and Richard Brito, acting on these words, crossed to England, and murdered the Archbishop in his Church, December 29th, 1170. He was canonized in 1173 by Pope Alexander III. The impression that his martyrdom made on the popular mind was very deep, and for three centuries after his death, his shrine was the favourite place of pilgrimage for Englishmen.

#### 178. THE BAGGAGE WAGGON.

On canvas, 2 ft. high by 2 ft. 5 in. wide. Painted in 1884. Exhibited R.S.B.A., 1884.

*Presented by the Artist.*

#### 179. FRENCH CUIRASSIERS OF THE GUARD.

On canvas, 1 ft. 5½ in. high by 1 ft. 11½ in. wide.

*Presented by the Artist.*

#### 180. THE INFANTA: SOUVENIR OF VELASQUEZ.

Water-colour drawing, 2 ft. 11 in. high by 1 ft. 11½ in. wide. Painted in 1887. Exhibited R.W.S., 1888.

*Presented by the Artist.*

#### 181. BRINGING UP THE GUNS.

Water-colour drawing, 1 ft. 8 in. high by 2 ft. 11 in. wide. Exhibited R.W.S.

*Presented by the Artist.*

#### 182. THE PHANTOM HORSEMEN.

Water-colour drawing, 1 ft. 8 in. high by 2 ft. 11 in. wide.

*Presented by the Artist.*

#### 183. DUNCAN'S HORSES.

Water-colour drawing, 1 ft. 2½ in. high by 2 ft. 11½ in. wide. Painted in 1891. Exhibited R.W.S., 1891.

*Presented by the Artist.*

One of the prodigies said to have taken place after the murder of Duncan by Macbeth.

“*Ross.*—And Duncan's horses—a thing most strange and certain,  
Beauteous and swift, the minions of their race,  
Turned wild in nature, broke their stalls, flung out,  
Contending 'gainst obedience, as they'd make  
War with mankind.

*Old Man.*—'Tis said they eat each other.

*Ross.*—They did so, to the amazement of mine eyes  
That looked upon't.      *Shakespeare, Macbeth, Act II., Scene IV.*

These prodigies attending the murder of the king are thus described by Holinshed:—“Horses in Lothian, being of singular beauty and swiftness, did eat their own flesh, and would in no wise taste any other meat. There was a spar-hawk also strangled by an owl. Neither was it any less wonder that the sun as before is said, was continually covered with clouds for six months' space.”

184. CARDINAL WOLSEY, CHANCELLOR OF ENGLAND, ON HIS PROGRESS TO WESTMINSTER HALL.

Water-colour drawing, 1 ft. 2 in. high by 1 ft. 8½ in. wide. Painted in 1887.  
Exhibited R.W.S., 1888. *See Illustration.*

*Presented by the Artist.*

The first study for the large picture in the City of London Art Gallery.

“I have touched the highest point of all my greatness.”—*Shakespeare.*

“He would issue out to them, appareled all in red in the habit of a cardinal, with a tippet of sables about his neck, holding in his hand a very fair orange, whereof the meat or substance was taken out and filled up again with the part of a sponge, wherein was vinegar or other confections against the pestilent airs, the which he commonly smelt unto passing among the press, or else when he was pestered by many suitors. . . . Then his gentlemen ushers cried and said, ‘On my lords and masters, on before, make way for my Lord’s Grace.’” *Cavendish’s Life of Wolsey.*

185. AFTER THE RAID: SKETCH.

Water-colour drawing, 10½ in. high by 1 ft. 5½ in. wide. Exhibited R.W.S., 1888.

*Presented by the Artist.*

First design for the large water-colour drawing, “After the Battle.”

## GLOVER (John).

John Glover, the son of a small farmer, was born at Houghton-on-the-Hill, in Leicestershire, February 18th, 1767. He received a plain education, and as an artist was self-taught. In 1786 he was elected master of the Free School at Appleby, where he practised painting and cultivated music with success. In 1794 he settled in Lichfield as a teacher of drawing. Until that time he had worked only in water-colours, but he now began the practice of oil. He was one of the promoters of the Water-Colour Society, contributing to its first exhibition in 1805, and was elected President in 1815. At that time he was living in London. In that year he visited Paris, and afterwards Switzerland and Italy, and received a gold medal from Louis XVIII. for a large picture which he painted in Paris. In 1818 he left the Water-Colour Society, and became a candidate for the Royal Academy, but failed. In 1824 he was one of the founders and a member of the Society of

NO. 184.

CARDINAL WOLSEY ON HIS WAY TO WESTMINSTER.

SIR JOHN GILBERT, R.A.





British Artists, and exhibited there until 1830. In 1831 he migrated to Australia, to the Swan River Settlement, where he set vigorously to work upon transcripts of scenery new both to him and to art. He died at Launceston, Tasmania, December 9th, 1849, aged 82.

#### 86. LANDSCAPE, WITH TREES AND CATTLE.

Water-colour drawing, 11 $\frac{3}{4}$  in. high by 1 ft. 4 $\frac{1}{2}$  in. wide.

### GOODWIN (Albert), R.W.S.

Mr. Albert Goodwin is well-known as an accomplished and imaginative water-colour painter, whose pictures have received high praise from John Ruskin and other critics. He was elected an Associate of the Royal Water-Colour Society in 1871, and a Member in 1881. Since 1860 he has been a constant exhibitor at the Royal Academy and other Galleries. An exhibition of his drawings was held in London in 1886.

#### 87. THE GRAVE OF THE COASTER.

Water-colour drawing, 1 ft. 1 $\frac{1}{2}$  in. high by 1 ft. 7 $\frac{1}{2}$  in. wide.

### GORDON, (Sir John Watson), R.A.

Sir John Watson Gordon, R.A., P.R.S.A., the son of Captain Watson, R.N., was born at Edinburgh in 1790. He was intended for the Engineers, but for a time was placed at the Trustees' Academy, Edinburgh, under John Graham, to improve himself in painting, which art he subsequently adopted as a profession; and later on he had access to the studios of Sir Henry Raeburn and his uncle, George Watson, first President of the Royal Scottish Academy. In 1826 he became a Member of the Royal Scottish Academy, then recently founded, and took the name of Gordon, as there were so many painters of the name of Watson in Edinburgh at that time. In 1827 he exhibited at the Royal Academy, London, was elected an Associate of that body in 1841, and full Member in 1850, and the same year succeeded to the Presidency of the

Scottish Academy, was appointed Limner to the Queen for Scotland, and knighted. He died rather suddenly on June 1st, 1864.

His portraits are remarkable for simple and decided treatment and truthfulness of character, particularly in the delineation of men distinguished for intellect or shrewdness.

#### 188. DAVID COX.

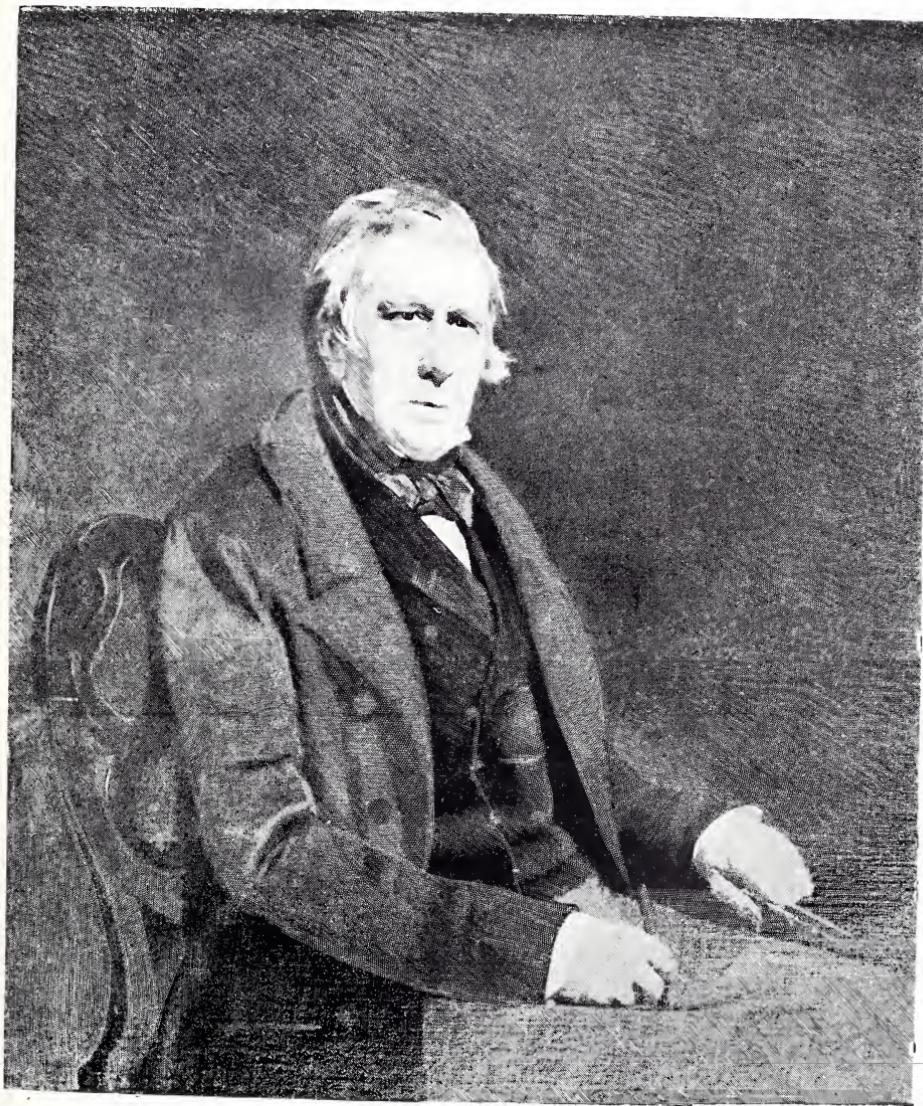
On canvas, 4 ft. 1 in. high by 3 ft. 3½ in. wide. Exhibited R.A. 1856. *See Illustration.*

*Permanent Loan from the Council of the Midland Institute.*

This well-known portrait of the artist was painted by Sir John Watson Gordon in 1855.

Regarding the painting of this portrait, Mr. William Hall wrote—"On the next morning after their arrival, Cox and his companions visited Sir John Gordon at his rooms in George Street. He received them very cordially, shaking Cox warmly by the hand, and saying, in a broad Scottish accent, 'Welcome to Scotland, Maister Corks!' Everything was ready for the first sitting; the rostrum, with a chair (once the property of David Wilkie) fixed upon it, was placed in position; close beside it stood the easel with a virgin canvas waiting for the first strokes of the pencil, and soon the work was commenced. Although a good deal broken in constitution, Cox carried in his complexion much ruddy, healthy colour, and looked a splendid subject for a portrait—in fact, Sir John said he had not had a finer subject since he painted Sir Walter Scott, whom Cox, at that time, much resembled. The writer watched the progress of this portrait with great interest. It was executed in a very easy, straightforward manner. The various tints were laid on the canvas side by side, without being blended, very much like mosaic; and it began to be a likeness, striking and unmistakable, almost from the first touch. It was a great pleasure to observe the portrait growing as it were, stroke by stroke, into a second David Cox, so close a resemblance it bore to the original, who was sitting beside it. With regard to the manner of painting, the writer remarked to the artist, 'You do not appear to us a *softener* to blend your tints, Sir John.' 'No,' said he; 'if you wish to make flesh look like leather, use a softener!' The picture progressed with unerring precision; each sitting carried on the work with satisfaction to all. On one occasion poor Cox was very weary, and seemed to be dropping off into a doze, when the painter, in his broad Scottish accent, exclaimed, 'Wake up, noo, Maister Corks! I am going to do your expression.' Poor Cox, just on the borders of sleep, could not comprehend what was said to him, and, turning to his son, asked, 'What does he say, David?' In five sittings, on as many consecutive days, all that was necessary to be done from the life was accomplished. The likeness was a great success."

Ruskin, in his "Academy Notes" for 1856, said of it:—"A very noble portrait, and in the unassuming but powerful features, thoroughly characteristic. I am heartily glad to see this work of honour to a good painter well accomplished."



No. 188.

DAVID COX.

SIR JOHN WATSON GORDON, R.A., P.R.S.A.



On the back, written by Sir Watson Gordon, is the following:—"Portrait of Mr. David Cox, painted by subscription, and presented to him by a number of friends and admirers of his professional eminence and private worth. To be ultimately placed in some public building in Birmingham, his native town."—*John Watson Gordon.*

For memoir of David Cox, see page 43.

#### 189. ARTHUR RYLAND.

On canvas, 4 ft. 5 in. high by 3 ft. 6 in. wide.

*Permanent Loan from the Council of the Midland Institute.*

Arthur Ryland belonged to an old Birmingham family, which for many generations had held an honourable position in the town. As staunch Non-conformists they had been prominent in defence of the principles of civil and religious liberty. Arthur Ryland, born in 1807, was the youngest child but one of Mr. John Ryland, Low Bailiff of Birmingham in 1824. He chose the law as a profession, and was articled to Mr. William Palmer. In 1851 he entered into partnership with the late Sir Thomas Martineau. He was appointed Clerk to the Justices in 1838, and was Commissioner of Bankruptcy, and also Clerk to the Guardians of the Assay Office. In 1852 he published a book, *The Assay of Gold and Silver Wares*. His public life began when he was very young. He was an ardent Law Reformer, and much interested in Legal Education. As a politician he was a consistent Liberal. He joined the Town Council in 1854, and in 1860 was elected Mayor, and had heavy work to do in connection with the Improvement Bill. He was a strenuous supporter of the Free Library movement in Birmingham, and he founded the Birmingham and Midland Institute, and was constant in its services up to the time of his death in March, 1877.

#### GRAHAM-GILBERT (John), R.S.A.

John Graham-Gilbert, a Scottish portrait painter, son of a West India merchant named Graham, was born at Glasgow, in 1794. When about twenty-four he went to London, and entered the Royal Academy Schools. In 1821 he gained the Gold Medal for painting, and went to Italy for two years to study the Old Masters, particularly the Venetians. In 1827 he moved to Edinburgh, and in 1830 was elected a Member of the Royal Scottish Academy. Soon after this he married and settled in Glasgow, adding his wife's name, Gilbert, to his own. He was an occasional exhibitor at the Royal Academy. He died at Yorkhill, near Glasgow, in 1866. He executed many fancy studies of young girls, especially Italian, and other subjects, besides many portraits; his drawing was good and natural, and his

colouring rich in tone, his portraits especially recalling the Venetian richness of painting. There is a portrait of Sir Walter Scott by him in the National Portrait Gallery, and others in the National Gallery of Scotland. The collection of pictures which he made was bequeathed by his widow, in 1877, to the City of Glasgow, and forms a valuable feature of the Corporation Art Gallery.

190. WILLIAM MURDOCK.

On canvas, 4 ft. 5 in. high by 3 ft. 6 in. wide.

*Presented by Mr. W. Murdock.*

William Murdock, inventor, was born near the village of Auchinleck, in Ayrshire, 1754. His father was a miller, and Murdock was brought up to this occupation until he was 23, when he entered the employment of Messrs. Boulton and Watt at the Soho Works. Shortly afterwards he was sent to Cornwall to superintend the fitting of Watt's engines. He carried a series of experiments in the distillation of coal gas so far that in 1792 he was able to use his new invention for lighting his cottage and offices. On his return to Birmingham he became a partner in the firm, and made such progress in the discovery of practical methods for making, storing, and purifying the new illuminant that in 1812 the whole of the exterior of the factory was lighted in celebration of the Peace of Amiens. He also made important improvements in the steam engine, besides introducing the double D slide-valve. He retired from business in 1833, and died in 1839.

### HALL (William).

William Hall was born in Bristol Street, Birmingham, on November 18th, 1812. He was apprenticed to his father, who was a worker in fancy tortoiseshell. He disliked the trade so much that after completing his apprenticeship he gave it up and went to London to study art. After a year's residence in London, where he copied pictures in the National Gallery, he returned to Birmingham, and began to employ himself as an artist. He exhibited regularly here, and occasionally in London. He was elected a member of the Royal Birmingham Society of Artists in 1852, and for many years acted as its curator. He was also honorary curator to the Corporation Art Gallery. He was an enthusiastic admirer of the genius of his life-long friend, David Cox, whose biography he only completed a few weeks before his death, on April 24th, 1880.

191. A PEEP OUT OF CHURCH: BETTWS-Y-COED.

On canvas, 1 ft. 7½ in. high by 1 ft. 1½ in. wide.

Presented by Mr. W. E. Everitt.



## HARDING (J. D.)

*(Three drawings by James D. Harding (1798-1863), forming part of the "Graphic Illustrations of Warwickshire," a permanent loan from the Council of the Midland Institute, are also exhibited: see special catalogue of "Old Birmingham and Warwickshire Drawings," price One Penny.)*

## HARRIS (Henry).

Henry Harris, the son of a manufacturer, was born in Colmore Row, Birmingham, in 1805, and died in 1865. He studied art under an artist named Rider, of Leamington. His early works attracted the attention of the Duchess of St. Albans. By a rich bachelor, of the name of Wilton, he was induced to visit and study in London, and exhibited at the Royal Academy, where his works were well hung and favourably criticised. An admirer of Gainsborough, Collins, Constable, and Cox, he devoted himself almost entirely to the painting of landscapes. He was secretary of the Birmingham Society of Artists from 1852 to 1859, and was one of the artists who helped to found the Society.

192. THE BURNING OF YORK MINSTER.

On canvas, 5 ft. high by 4 ft. 0½ in. wide.

*Permanent Loan from the Council of the Midland Institute.*

York Minster, dedicated to St. Peter, has, since its foundation about 625, five times been destroyed by fire. It was set on fire by Jonathan Martin, a lunatic, on 2nd February 1829, when the roof of the choir and its internal fittings were destroyed. The damage, estimated at £60,000, was repaired in 1832 under Sir Robert Smirke. An accidental fire broke out, and in one hour reduced the belfry to a shell, destroyed the roof of the nave, and much damaged the edifice, 20th May, 1840. This was restored by Sidney Smirke, at a cost of £423,000, in 1841. Martin was a brother of John Martin, the well-known painter.

193. DISTANT VIEW OF BIRMINGHAM.

Water-colour drawing, 8½ in. high by 11 in. wide.

*Presented by Mr. Allen Edwards.*

Sketched from Camp Hill, October 1st, 1835.

HEMY (C. Napier), A.R.A.

C. Napier Hemy, the son of a well-known musician in the north of England, was born in Newcastle-on-Tyne, May 24th, 1841. In 1850 his family migrated to Australia, and it was on the voyage that the love of the sea became part of the nature of the future painter. Returning to Newcastle in 1852, he attended the local School of Art under W. Bell Scott. He was destined for the priesthood, but his love of the sea was so great that he apprenticed himself to a collier-brig. The life was very rough, and his father got his indentures cancelled. At the age of seventeen he again sailed before the mast to the Mediterranean, but illness put an end to the voyage. He then entered the Dominican Monastery at Newcastle, from whence he was sent to France to a branch at Lyons, but he left at the age of twenty-one, and became a painter. He came under the influence of the Pre-Raphaelites, and for three years followed their tenets strictly, painting coast scenery, chiefly at Clovelly, direct from nature. He went to Antwerp in 1867, and studied under Henri Leys, returning to England upon the death of his master about three years later. While under Leys he determined to paint sacred subjects, but on returning to London in 1870 he began to paint the sea again. He lived in London until 1881, and made his first hit with his picture "Saved" in the Grosvenor Gallery, 1880. In 1883 he went to Falmouth, where he has since resided, and much of his painting is done on board his yacht. Since then he has painted many well-known marine pictures, and has made a number of illustrations for books. He was elected an A.R.A. in 1898.

194. HOMEWARD.

On canvas, 3 ft. high by 4 ft. 6 in. wide. Painted in 1885, and exhibited Grosvenor Gallery in that year.

## HENSHAW (F. H.).

Frederick Henry Henshaw was born on the 11th of December, 1807, in Edmund Street, Birmingham, where his father then lived in a house on the site now occupied by the University. He was educated first at the branch school of King Edward's foundation, in Shutt Lane, and at the age of thirteen was removed to the Grammar School in New Street. His earliest lessons in drawing were derived from the use of copies made by two of his brothers in the drawing classes conducted by Samuel Lines, and used by him at home. Some regular instruction was received from Mr. Downes, the teacher of drawing at Shutt Lane, and later he passed under the care of J. V. Barber, who taught drawing at the Grammar School. Mr. Barber, struck by the capacity of his pupil, desired to give him a thorough training as an artist, and consequently Henshaw, at the age of fourteen, was articled to him ; his companions, some of them also articled, including T. Creswick, landscape painter, afterwards an Academician ; J. J. Hill, figure painter ; H. Room, portrait painter ; and J. T. Willmore and R. Brandard, who became famous as engravers of Turner's works. In 1826 he went to London, and studied, as far as they were accessible, the works of the chief masters of English landscape, especially those of Turner, which impressed him with a life-long feeling of admiration and emulation. In the same year he exhibited his first picture at the rooms of the Birmingham Society of Artists. In 1828, on completing his articles, he began to exhibit in London, and for several years was a contributor to the exhibitions of the Royal Academy and the Society of British Artists. His works attracted much attention, commanded a ready sale, and obtained for him the friendship of many collectors and amateurs of high social and artistic position, by whom, as also by artists of note, he was pressed to make London his permanent residence. He had, however, too strong an affection for his native town to be tempted away from it. Like his friend, David Cox, he felt that Birmingham was his home, and therefore, in 1833, he fixed himself here. The house which he first chose as his permanent

residence—The Cottage, Green Lanes, Small Heath—he occupied until the time of his death.

In 1837 he visited the Continent, remaining there until 1840, sketching in France, Switzerland, and Italy. In 1841, after spending some time in London, he returned to Birmingham, and from then, excepting for the purpose of his annual sketching tours, he never left the town. These journeys began usually in June, extended until the chillness of autumn prevented out-door sketching, and were continued until advanced age rendered it unwise to incur the fatigue and risk of sitting for many hours in the open air. They covered a wide range within boundaries of the United Kingdom—in Scotland, Wales, and Ireland, the Yorkshire dales, the South and West of England, and the Midland Counties, particularly Cannock Chase, Church Stretton, and above all Packington Park, and the remains of the ancient Forest of Arden. In these districts, representative of all varieties of British scenery, Mr. Henshaw worked for several months each year, invariably painting in the open air, on the true principles of landscape art: scrupulous fidelity to nature and close attention to detail as well as to breadth of effect. The studies made under such conditions—finished pictures, indeed, rather than studies—were carefully preserved by the painter, and for many years adorned the ample walls of his painting room. It was only towards the latter half of his career that he could be induced to part with any of them, or even to exhibit them. The first study shown to the public was the magnificent “Packington Oak,” shown at the Society of Artists’ Exhibition in 1869, and now in this Gallery (No. 196). In all varieties of mountain, river, and woodland scenery he will be recognised as a master, but it will be felt that his great strength lies in the painting of English woodland: in the faithful portraiture, so to speak, of individual monarchs of the forest, as in rendering the poetic beauties of sylvan glades in their various aspects, now of solemn shade, and now of brilliant yet chequered light.

In 1886 a Special Loan Exhibition of nearly 200 works by Mr. Henshaw was held in the Corporation Art Gallery. He died October 12th, 1891.

195. A FOREST GLADE.

On canvas, 3 ft. 1 in. high by 3 ft. 9 in. wide.

*Presented by the daughters of Mr. Timothy Kenrick.*

196. AN OLD OAK, FOREST OF ARDEN.

On canvas, 3 ft. 7½ in. high by 2 ft. 9½ in. wide. Painted in 1850.

*Presented by Mr. George Dixon, M.P.*

The Forest of Arden is a tract about 17 miles long and 12 miles broad, extending northward from the river Avon to the vicinity of Birmingham. This was anciently a forest, and originally but part of a still greater forest, between the Severn and the Trent held by the British Cornavii. It was probably the type of Shakespeare's "Forest of Arden." The name signifies "The High Wood," and much of the tract designated by it is now called the Woodland.

197. THE APENNINES FROM TIVOLI, ITALY.

On canvas, 2 ft. 6 in. high by 2 ft. 0½ in. wide. Painted in 1847.

*Presented by Mr. J. Padmore.*

198. WORCESTERSHIRE SCENERY.

On canvas, 3 ft. 6 in. high by 4 ft. 11 in. wide. Painted in 1843.

*Presented by Mr. J. H. Chance.*

## HOLL (Frank), R.A.

Frank Holl, R.A., son of the eminent engraver, Francis Holl, A.R.A., was born in London, July 4th, 1845. He was educated at University College School, Gower Street. When fifteen he entered the Academy Schools, subsequently taking medals and scholarships, and in 1864 first exhibited at the Academy Exhibition. In 1868 he gained a two years' travelling studentship for painting. From that time he painted many well-known pictures, the subjects being mainly of a pathetic and homely kind. He was elected an Associate of the Academy in 1878, and a full R.A. in 1884. In 1878 he exhibited the portrait of Mr. George Gibson Richardson, which, with the exception of his own portrait, was the first Holl ever painted, and its success led to his afterwards adopting portrait painting as his profession. In the following year his portrait of Samuel Cousins, the engraver, was still more successful, and from that date he was never without more commissions of this nature than he

could carry out, so that his last years were almost entirely devoted to portrait painting, in which he reached the highest distinction. In 1888 he paid a flying visit to Madrid, but the fatigue thus caused, added to the strain of finishing his portraits for the Academy, brought on an attack which proved fatal. He died on July 31st in that year, in the midst of a brilliant career.

199. THE RIGHT HON. JOHN BRIGHT, M.P.

On canvas, 4 ft. 1 in. high by 3 ft. 3 in. wide. Painted in 1882. *See Illustration.*

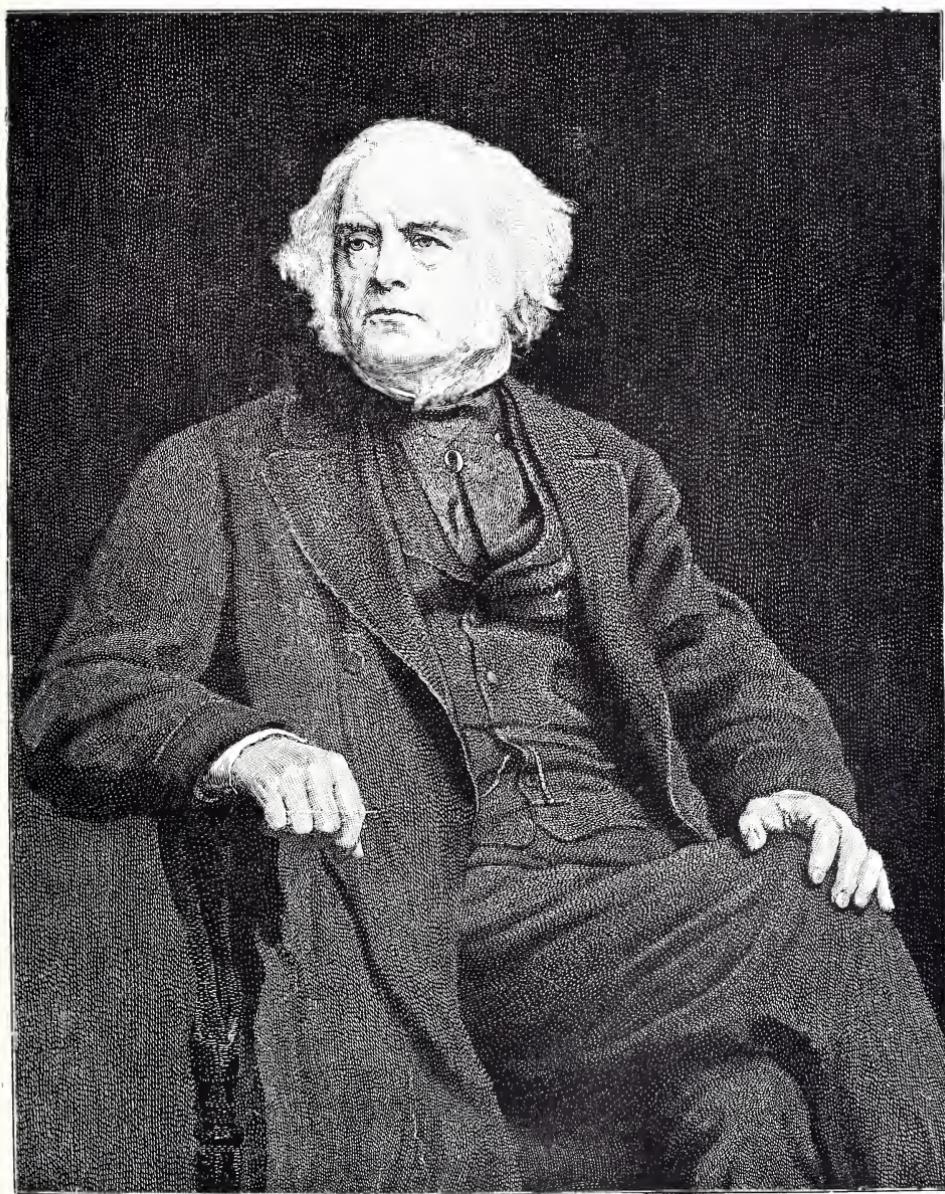
*Permanent Loan from the Birmingham Liberal Association.*

The Right Honourable John Bright, M.P., son of Mr. Jacob Bright, of Greenbank, near Rochdale, was born on November 16th, 1811. He entered his father's business, and became a member of the firm of John Bright and Brothers, cotton spinners and manufacturers, of Rochdale. At a comparatively early age he began to give addresses on social and politico-economical subjects. He first distinguished himself in political life by becoming in 1839 one of the earliest members of the Anti-Corn Law League. In 1845 he stood as a candidate for Durham, but was defeated; but his opponent, Lord Dungannon, was unseated on petition, and John Bright was returned. He continued to sit for Durham until 1847, when he was returned for Manchester. During this period his activity in the House and on the platform was continuous. He co-operated with Mr. Cobden in favour of financial reform, mainly with a view to the reduction of our naval and military establishments. During Lord Aberdeen's ministry he denounced the policy of the Russian War with energy. After the defeat of Lord Palmerston in 1857, Mr. Bright was rejected by Manchester; but a few months afterwards, on the death of Mr. Muntz, he was elected to represent Birmingham, and continued to do so until his death. He was an uncompromising advocate of the North during the American War, and afterwards renewed the struggle for reform of the electoral representation, by a wide extension of the suffrage, and a more equal distribution of seats. In 1868, he accepted office under Mr. Gladstone as President of the Board of Trade, retiring through ill-health in 1870. He was Chancellor of the Duchy of Lancaster in 1873-74, and again in 1880, when the Liberals were once more in office, but he resigned this position in 1882, owing to the policy of the Government in Egypt. He was elected Lord Rector of the University of Glasgow, November 15th, 1880. On the question of Home Rule for Ireland, he supported the Unionist opposition to Mr. Gladstone's Bill, and his denunciations of the measure went far to ensure its rejection, and the subsequent return of a Unionist majority to Parliament. He died on Saturday, March 30th, 1889, after representing Birmingham for thirty-two years.

200. EDMUND TONKS.

On canvas, 2 ft. high by 2 ft. 6 in. wide.

*Bequeathed by Mr. Edmund Tonks.*



No. 199.

JOHN BRIGHT.

FRANK HOLL, R.A.



Edmund Tonks, eldest son of Mr. William Tonks, the founder of the well-known Birmingham brassfoundry firm now known as Messrs. Tonks and Son, d., was born in 1824, and educated at King Edward's School under the ad-mastership of the Rev. J. Prince Lee. From there he went to Queen's College, Oxford, where he took the degree of B.C.L. He was intended for the Bar, to which his own inclination strongly tended, and he was accordingly called in May, 1847. After a few years, however, it became desirable that he should relinquish his profession, and return to Birmingham to assist his father in the business. To this new work he devoted himself with success, and to his intelligence and scientific knowledge were due several improvements in the brassfoundry trade, and several ingenious inventions, such as an excellent metal book-rack which is now used in libraries all over the country. His literary sympathies found an opening in the management of libraries and kindred institutions. He was for many years a member of the Committee of the Birmingham Library, of which at one time he was president. He also served for a long period on the Committee of the Corporation Free Libraries, only retiring when his health broke down. He also took a strong interest in the foundation and management of the Shakespeare Library. He was an active member of the Committee of the School of Art under its old management, and when it was transferred to the Corporation was elected a life-member of the Museum and School of Art Committee. In 1870 he was elected a Councillor for Deritend and Bordesley Ward, but did not seek re-election in 1873. He was widely known throughout the country as a horticulturalist, for which he had a passion, and at his home, Ackwood Grange, near Knowle, he largely developed his favourite pursuit. His most important literary work in this direction was the preparation of *General Index to the first One Hundred and Seven Volumes of Curtis's Botanical Magazine*, published by Mr. Quaritch, London. He suffered greatly from ill-health during the latter years of his life, and died on February 11, 1898.

## HOOK (J. C.), R.A.

James Clarke Hook was born in London, November 21st, 1819. His father, Mr. James Hook, was the Judge Arbitrator in the Mixed Commission Courts, Sierra Leone. The future artist was entered as a student of the Royal Academy in 1836, where he took the first medals in the life and painting Schools in 1842. He obtained the travelling pension of the Royal Academy for two years, and in the same year married the third daughter of Mr. James Burton, apothecary, and went to Italy. Mr. Hook was elected an associate of the Royal Academy in 1851, and attained the full honours of the Academy in 1860. He exhibited "The Rescue of the Brides of Venice," 1851; "Othello's description to Desdemona," 1852; and "Gratitude of the

Mother of Moses for the safety of her Child," 1855. About this period Mr. Hook returned to his first inclination, and devoted himself chiefly to pastoral and modern subjects, such as "The Coast Boy Gathering Eggs," 1858; "Luff, Boy!" which created quite a sensation on its appearance in 1859; "The Trawlers," 1862; "As Jolly as a Sandboy," 1872; "The Samphire Gatherer," 1875; "The Coral Fisher," 1878; "Mushroom Gatherers," 1879; "King Baby," 1880; "Caller Herrin'," 1882; and since then he has painted many well-known works, too numerous to mention.

#### 201. FISH FROM THE DOGGER BANK.

On canvas, 2 ft. 6 in. high by 4 ft. 6½ in. wide. Painted in 1870. *See Illustration.*

A scene on the shore at Scheveningen, Holland, with three Dutch fishing boats or "pinks," riding at anchor. In the foreground a group of women are bargaining about the sale of the fish which has just been landed by means of baskets flung overboard into the shallow water, which are then dragged ashore by the fishermen, who wade out into the sand-coloured sea.

#### HUGHES (Arthur).

Arthur Hughes, born in London, 1832, although not one of the original members of the Pre-Raphaelite Brotherhood at its formation in 1848, being only sixteen at the time, was one of the foremost of the small group of men who took a prominent part in the art revolution, headed by Millais Rossetti, and Holman Hunt. He became a student of the Royal Academy Schools in 1847, and medallist in 1849, in which year he exhibited his first picture. It was in 1851 that he exhibited his first serious effort, "Ophelia," which procured him the friendship and encouragement of the Pre-Raphaelite Brethren. In 1854 he exhibited the "Eve of St. Agnes," and in 1856, "April Love," both exhibited in this Gallery in 1891. Shortly after this, on the invitation of Rossetti, he joined with him, and Burne-Jones, Morris, and others in the distemper paintings from the "Morte d'Arthur," on the walls of the Union Debating Room at Oxford. Among his best known works are "Home from the Sea," "The Font," "The Music Party," "Silver a



No. 201.

FISH FROM THE DOGGER BANK.

J. C. HOOK, R.A

*Whalebone*



Gold, "The Reaper," "Mrs. Leathart and Children," "Beauty," "Good Night," "Home from Work" (the two latter being exhibited in Paris in 1867), "The Convent Boat," "Uncertainty," "The Old Neighbour gone before," "The Property Room," and the "Dying Knight," now in the Nottingham Art Gallery. For many years he has been well-known as a book-illustrator, among his best designs being those for William Allingham, Christina Rossetti, George MacDonald, Tom Hughes, and Tennyson. Seven of his pictures were exhibited in the Birmingham Art Gallery in 1891, including "April Love," "Diana and Endymion," "The Eve of St. Agnes," "A Music Party," "Ophelia," and two of the three works now included in the permanent collection.

#### 202. THE ANNUNCIATION.

On canvas, 1 ft. 10 in. high by 1 ft. 1½ in. wide. Exhibited in the Royal Academy, 1858.

#### 203. THE NATIVITY.

On canvas, 1 ft. 10 in. high by 1 ft. 1½ in. wide. Exhibited at the Royal Academy, 1858.

"Quite beautiful in thought, and indicative of grander colourist's power than anything in the rooms; there is no other picture so right in manner of work, the utmost value being given to every atom of tint laid on the canvas."  
—John Ruskin, Academy Notes, 1858.

#### 204. THE LONG ENGAGEMENT.

On canvas, 3 ft. 5½ in. high by 1 ft. 8½ in. wide. *See Illustration.*

*Presented by the Executors of Dr. Edwin T. Griffiths.*

Painted in 1859, the year after the production of the "Nativity" and "Annunciation," and exhibited with the following quotation from Chaucer added to the title:—

"For how myght ever sweetnesse hab be know  
To hym that never tastyd bitternesse?"

This picture is a good example of the minute and faithful rendering of details which was one of the leading characteristics of the English Pre-Raphaelite painters.

### HUNT (Alfred William), R.W.S.

Alfred William Hunt, R.W.S., was born at Liverpool, where his father was a drawing-master, in 1830, and educated at the Collegiate School in that town. In 1848 he gained a scholarship at Corpus Christi College, Oxford,

winning the "Newdegate" in 1851, and taking his degree in 1852. He was elected to a Fellowship in his College in 1857. He first exhibited in the Royal Academy in 1854, making his first success there in 1856, with his picture "Llyn Idwal," which was much praised by Mr. Ruskin. In 1862 he was elected an Associate of the Society of Painters in Water-colours, and a full member two years later. He settled first at Durham, but in 1866 moved to Kensington, where he resided until his death. A large number of fine specimens of his art were grouped together at one of the Winter Exhibitions of the Grosvenor Gallery some years ago, and a much larger collection was also shown at the Fine Art Society's Rooms in 1884. He is generally considered to be the most distinguished follower of Turner, and the chief upholder of the system of landscape art which endeavours to unite truth of light and poetical feeling with fidelity to nature. He died on May 3rd, 1896.

205. A NORWEGIAN MIDNIGHT.

On canvas, 2 ft. 11 $\frac{1}{2}$  in. high by 4 ft. 6 in. wide.

*Presented by the Trustees of the Public Picture Gallery Fund.*

206. WINDSOR.

Water-colour drawing, 1 ft. 3 in. high by 1 ft. 9 $\frac{1}{2}$  in. wide. Painted in 1891.

## HUNT (William Henry).

William Henry Hunt was born in Old Belton Street, Long Acre, March 28th, 1790. He was a sickly child, and amused himself with drawing, and when old enough, was apprenticed to John Varley. In 1808 he was admitted a student of the Royal Academy, having exhibited three of pictures in the previous year, and continuing to exhibit until 1811. In 1814 he connected himself with the Water-colour Society as an exhibitor. In 1824 he was elected an Associate, and in 1827 a full member. From this date he was a large and constant exhibitor. His best works are rich and harmonious in colour, full of sunny nature, especially his fruit and flower subjects. His figures are frequently full of quaint humour, especially his peasant



No. 204. THE LONG ENGAGEMENT.  
ARTHUR HUGHES.



boys and girls. Of delicate health from childhood, he lived much at Hastings. He died in Stanhope Street, London, February 10th, 1864, in his 74th year.

207. LOBSTER, CRAB, AND CUCUMBER.

Water-colour drawing, 5 $\frac{3}{4}$  in. high by 10 $\frac{1}{2}$  in. wide. From the collection of John Ruskin.

## HUNT (William Holman), H.R.W.S.

William Holman Hunt, one of the three prominent members of the Pre-Raphaelite Brotherhood, was born in London in 1827, and exhibited his first picture at the Academy in 1846. His earlier subjects were taken from poetry and fiction, such as "The Flight of Madeline and Porphyro," in 1848; "Rienzi," in 1849; "Claudio and Isabella" and "Valentine rescuing Sylvia," in 1851. He began the series of religious and symbolical subjects, whereby he has since made himself best known, in 1850, with "A Converted British Family Sheltering a Christian Missionary from the Persecution of the Druids," followed by the "Hireling Shepherd" in 1852. The occult meaning of his "Light of the World" and "Awakening Conscience" of 1854, was explained by Mr. Ruskin in the *Times*. "The Scapegoat" was exhibited in 1856, and the "Finding of the Saviour in the Temple" in 1860. "The Shadow of Death" was completed in 1873. "The Triumph of the Innocents," now in the Liverpool Art Gallery, was completed in 1885. Another and larger version of it belongs to Mr. John T. Middlemore. A nearly complete collection of his works was exhibited at the Fine Art Society's Rooms in 1886. In the same year, Mr. Hunt wrote three articles on the Pre-Raphaelite Brotherhood for the *Contemporary Review*. (See *memoir of Rossetti*.) A number of his pictures were exhibited in this Gallery in 1891; including "Strayed Sheep," "The Scapegoat," "The Shadow of Death," and "Isabella and her Basil Pot."

208. THE TWO GENTLEMEN OF VERONA—VALENTINE RESCUING SYLVIA FROM PROTEUS.

On canvas, 3 ft. 2 in. high by 4 ft. 4 in. wide. Painted in 1852. See *Illustration*.

The subject of this picture is taken from the last act of Shakespeare's *Two Gentlemen of Verona*.

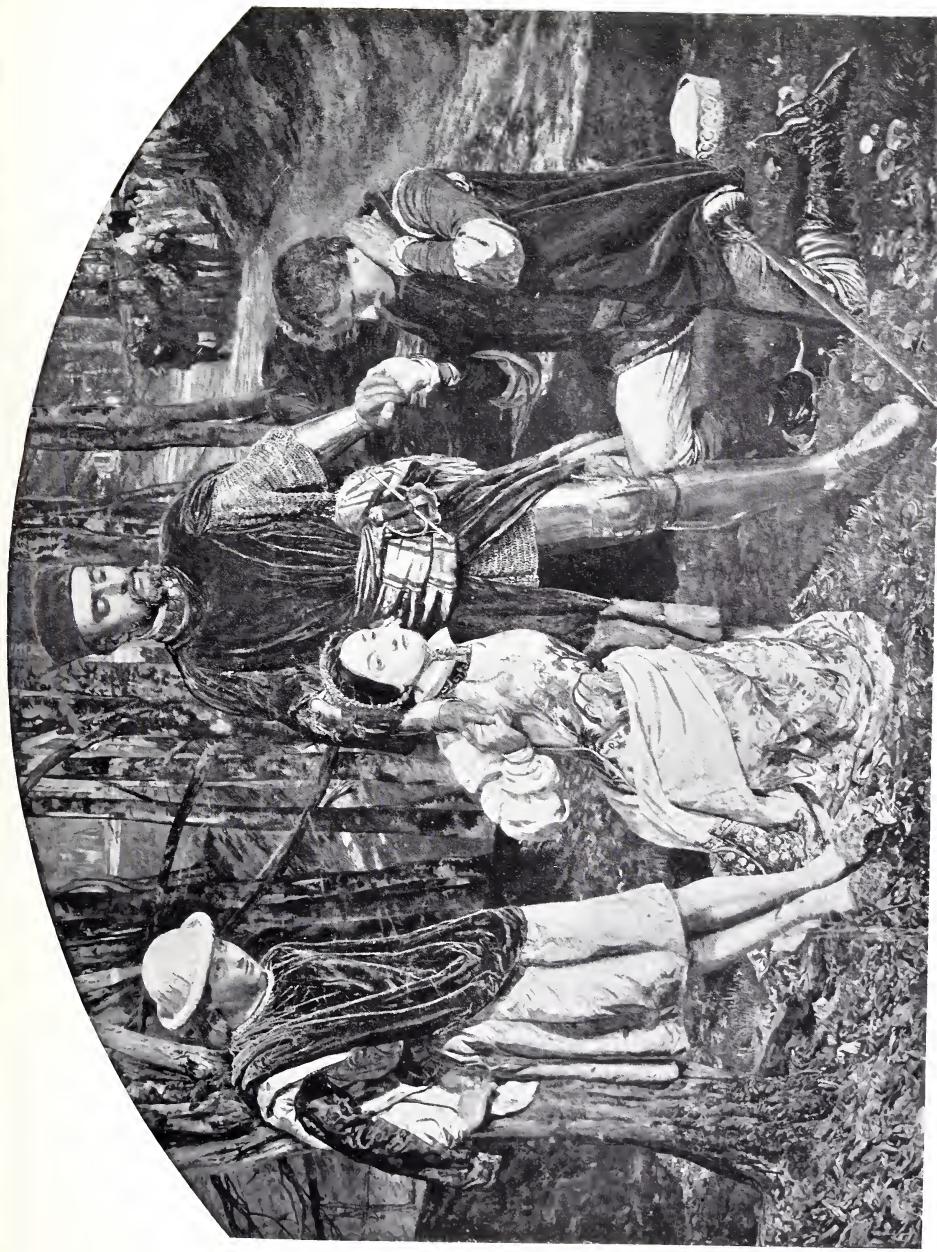
This picture, which has been generally referred to as "Scene from the Two Gentlemen of Verona," was first called "Valentine rescuing Sylvia from Proteus." It will be remembered that Proteus and Valentine had each gone from Verona to Milan to improve by travel and by seeing the wonders of the world abroad. Later on Julia, whose love Proteus had won, followed him disguised as a page, only to discover that the false, fickle, and treacherous woer was endeavouring to supplant his friend Valentine in the affections of Sylvia, the Duke's daughter. Failing in this base and ignoble design he betrayed to the Duke the intended elopement of the lovers, and thus procured Valentine's banishment. Under the pretext of urging the claims of Thurio, the suitor favoured of the Duke, he continued to importune Sylvia who, worried by him, by Thurio, and by her father, sought freedom by flying to Valentine. Proteus joined in the quest of the fugitive, and had the fortune to rescue her from the hands of outlaws who had made her captive. He, in vile, ungenerous fashion, took advantage of her defencelessness rudely to force compliance with his desires; but Valentine had been a witness of the scene, and, interposing at the critical moment, rescued her. The facile repentance of the shallow-natured man was now expressed in terms of such hearty contrition that they induced Valentine to say—

"Who by repentance is not satisfied  
Is nor of heaven nor earth, for these are pleased.  
By penitence the Eternal's wrath appeased :  
And that my love may appear plain and free,  
All that was mine in Sylvia I give thee."

But this is the utter wreck of poor Julia's hopes, who, with the strange infatuation good women have for worthless men, still doted on this faithless and treacherous Proteus, and exclaiming "O me, unhappy!" seemed about to swoon away. This is the moment the artist depicts. The scene is one of pure bright sunlight, in which the brilliant colours of the gay costumes tell out with almost startling vividness. In the background are seen advancing the outlaws, with the Duke and Thurio, whom they have captured. It adds an interest to the picture to know that the Sylvia was painted from Miss Siddall, who afterwards became the wife of Dante Gabriel Rossetti. The beech-tree forest scenery was painted in Lord Amherst's park at Knowle, Kent.

"I went at once to Sevenoaks with Rossetti, who wished to paint a sylvan background to one of the many fine designs which at this time he did not bring to a conclusion as oil pictures. A month's pleasant and busy stay enable us to return to town. Then the work of drawing from models and collecting materials had to be promptly undertaken. Mr. Frith, R.A. kindly lent me a suit of armour, which the servant at my lodgings announced as a tin suit of clothes. James Hannay, the journalist, contributor to "Punch" and Quarterly Reviewer, afterwards British Consul at Barcelona, sat for the head of Valentine; and a young barrister, already well-known among journalists, and since greatly distinguished as a Cabinet Minister in the Antipodes was good enough to let me paint the Proteus from his posing."—*W. Holman Hunt.*

"There is not a single study of drapery in the whole Academy (1851), b it in large works or small, which for perfect truth, power, and finish coul



No. 208.

THE TWO GENTLEMEN OF VERONA.

WILLIAM HOLMAN HUNT.



be compared with the black sleeve of Julia, or with the velvet on the breast and the chain mail of Valentine, of Mr. Hunt's picture; or with the white draperies on the table of Mr. Millais' *Mariana*. And further: that as studies both of drapery and of every minor detail, there has been nothing in art so earnest or so complete as these pictures since the days of Albert Durer. This I assert generally and fearlessly."—*Ruskin*.

"Further examination of this picture has even raised the estimate I had previously formed of its marvellous truth in detail and splendour in colour; nor is its general conception less deserving of praise—the action of Valentine, his arm thrown round Sylvia, and his hand clasping hers at the same instant as she falls at his feet, is most faithful and beautiful, nor less so the contending of doubt and distress with awakening hope in the half-shadowed, half-sunlit countenance of Julia, nay, even the momentary struggle of Proteus with Sylvia just past, is indicated by the trodden grass and broken foliage of the foreground."—*Ruskin*.

## 209. THE FINDING OF THE SAVIOUR IN THE TEMPLE.

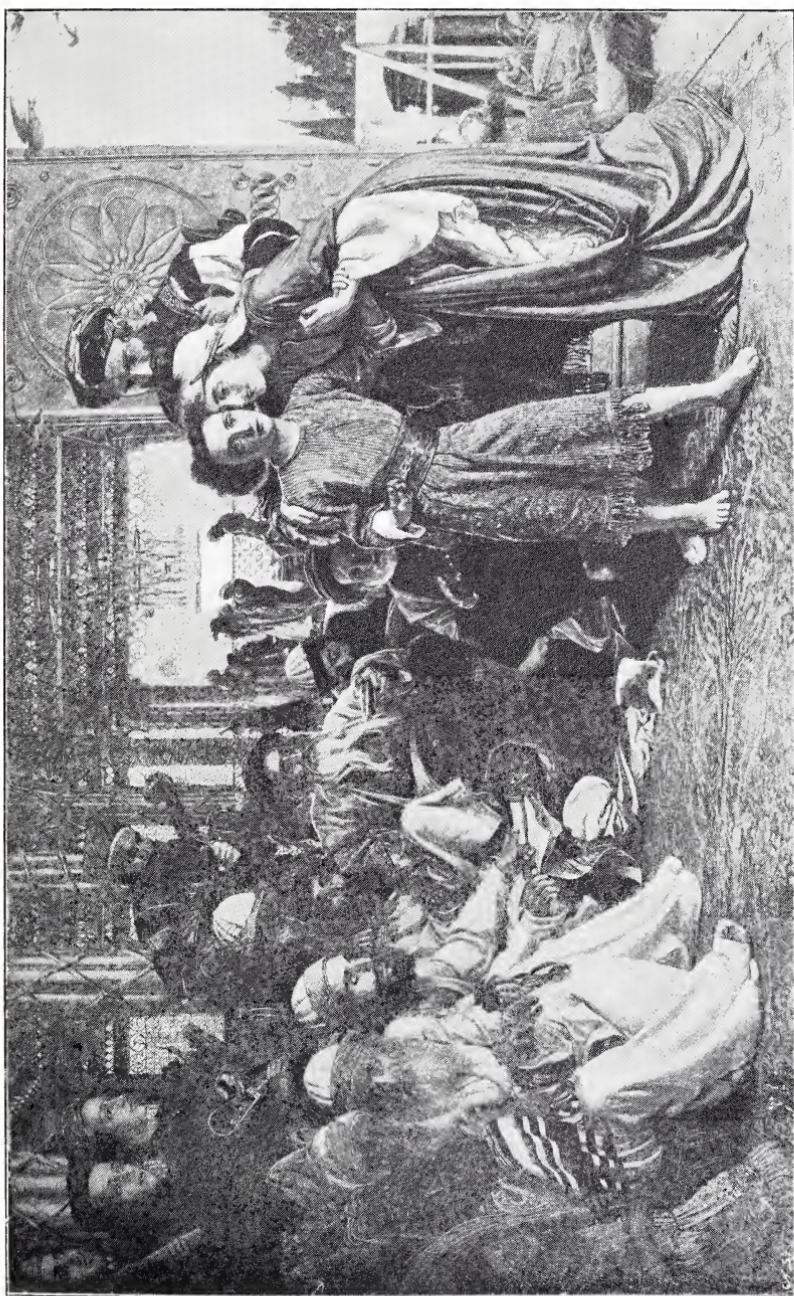
On canvas, 2 ft. 10 in. high by 4 ft. 7½ in. wide. *See Illustration.*

*Presented by Mr. John T. Middlemore, M.P.*

"My idea was to paint the picture direct from the nature found in Palestine, and to learn, whilst living with the people, their ways and thoughts. Immediately I could amass funds that would in any way suffice, I started. It seemed well to try the experiment first in Egypt, where people had grown accustomed to Europeans, and where John Lewis had worked on modern subjects for seven years, not, however, without persistent difficulty in getting models. I landed at Alexandria towards the end of January, 1854, and worked perseveringly about Cairo, Gizeh, and down the Nile to Damietta, till the end of May. I then moved on to Jerusalem, by way of Jaffa. I had determined upon my subject. The meeting of St. Mary with her divine Son would enable me to work on the major half of the composition without the need of women sitters, who were not to be obtained. I had settled the general features of the composition when I arrived at the Holy City. It would be tedious to enter into the particulars of the difficulties that were encountered. These arose in the main from the suspicion of the Jews that my object had concealed under it the desire to convert the sitters. The Rabbis published an interdict against their humbler brethren coming to my house, and after four or five months I had lost so much time, and my small store of money had so diminished, that there seemed no hope in devoting myself longer to this picture. I did not relish the prospect of returning to England to avow my defeat. I determined to take up the subject of the 'Scapegoat,' for which I should need no human sitters. I went, therefore, a three days' journey to Usdoom, living in a tent while I painted the landscape of the picture. On my return to Jerusalem I spent several months in painting the remainder of the work. In the meantime Mr. F. D. Mocatta arrived to relieve the poor Jews, and Sir Moses Montefiore came shortly after on the same benevolent errand. I knew they would understand the innocence of my object, and I appealed to them to explain this to the Rabbis. Their words

had the desired effect, and I was able henceforth with much less difficulty than before to obtain sitters ; so that I again took up the Temple picture, with the happy result that I was able to complete the whole company of Rabbis and the head of St. Joseph. The lines of the figures of the Saviour and the Holy Mother I had carefully expunged, to save the subject from detection by the suspicious Jews, and I had used caution in speaking of it to them simply as a representation of Rabbis in dispute. Fever then, and a diminishing purse at the end of two years, warned me to return to England. Here I was able, by the kindness of Mr. Mocatta, to make a tour of inspection of the Jewish schools in London, and from these I obtained the model for the Boy Christ, and for the child with the fly-whisk. The other two youths were painted from a youth whom I had known in Jerusalem as a child, and a young Hungarian Israelite found by the Rev. Ridley Herschell, father of the Lord Chancellor. It was only completed in 1860, six years after its commencement. I determined not to let the work go unless the price offered me a chance of returning to Palestine, and I fixed 5,500 guineas upon it, including the copyright and opportunity of first exhibition. Mr. Gambart gave me this, and in the course of about five years after the publication of the engraving he sold the picture to Mr. Charles Matthews."—*W. Holman Hunt.*

"The Finding of the Saviour in the Temple" was chosen as a subject in May, 1854, when Mr. Hunt sailed to Egypt and thence to Palestine. The scene is a sort of loggia, approached by steps out of the Temple court, and with a gilded lattice-work at the end. All the accessories are exactly such as might have been seen at the actual time of the event depicted. Outside at the top of the steps sits a lame beggar. Below in the court the builders are at work on Herod's still unfinished Temple, and we catch a glimpse of a rejected corner stone. Over a richly-ornamented circular window runs in Latin and Hebrew the beautifully appropriate inscription, "Behold the Lord Whom ye seek shall suddenly come to His Temple." At the back of this lecture hall a man is lighting the lamps, and a boy is driving out the doves with a long streamer of silk. A seller of animals is seen in the distance, and a family is entering who have taken a lamb from its forsaken ewe to sacrifice for their first-born, whom they are bringing to the Temple. The Rabbis, seven in number, are seated around a semi-circular divan, and are richly dressed in Eastern costume. The nearest Rabbi is blind and very aged, a type of the Jewish Law already beginning to be effete and dead in useless formalism. At his feet sits a beautiful and brightly dressed child with a large flap to keep off the flies. The old man is grasping to his breast with trembling hands a huge roll of the Law on its polished sticks, wrapped up with an elaborate covering. One of the Levite boys behind him is reverently lifting this covering, and stoops down to kiss it. With him are three others of the youthful Temple choristers with their musical instruments. Their attention is fixed on the Boy Christ, and one of them with a smile on his face gazes at His meeting with His parents through the strings of His harp. The old blind Rabbi has evidently been startled and alarmed by some answer of the Boy Jesus, and the Rabbi next to him is laying his hand on his, and holding in his left hand a phylactery which he has unbound from his own forehead, as though to appeal to one of the four texts contained in



No. 209.

THE FINDING OF THE SAVIOUR IN THE TEMPLE.

WILLIAM HOLMAN HUNT, H.R.B.A.



its four cells. The next doctor is a singularly handsome man in the prime of life, with dark beard and hair. He has a copy of the Law unrolled upon his knee, and has fixed his gaze on Christ in earnest thought. His neighbour is also deep in thought, and is resting the point of his stylus upon the thumb of his right hand in a very natural attitude. A Rabbi on the bench behind is stooping down to whisper to the next. Another is about to drink a bowl of wine which an attendant has poured out for him. He is making a preliminary libation, which the painter saw Rabbis do in the synagogue before drinking. Others wear an expression of complacent or patronizing indifference. The Boy Jesus has just caught sight of His mother and Joseph as they have ascended the steps from the court. He has risen from His seat at the foot of the doctors and gone to meet them. His mother has drawn Him to Her with a look of intense and yearning love, but His thoughts are still far away. One hand lies passive in the tender grasp of the Virgin. With the other He is tightening the buckle of His tunic, while He seems to be saying, "How is it that ye sought Me? Wist ye not that I must be in My Father's House?" Joseph is behind the Virgin. His left hand holds the strap from which the bag of tools is hung over his shoulder. His right hand hovers with infinite awe and tenderness over the shoulder of the Divine Boy. The Boy Jesus is dressed in exactly the costume which is worn to this day by a boy of the peasant class, with the single exception that it is ornamented with a fringe. His hair has the golden reddish tinge which was traditionally an element in the beauty of His ancestor David, and which is not uncommon in Jewish boys. Mr. and Mrs. F. D. Mocatta were interested in the picture, and Mr. Mocatta gave Mr. Hunt a letter by which he was permitted to visit all the Jewish schools in London, and select a boy who most nearly resembled his ideal. The Jewish lad selected was one of humble birth, and was at a school in Red Lion Square. The light coming through the outer edge of His hair, which stands out from His head, forms a natural nimbus. The great wish of the painter was to avoid all mere prettiness, all touch of effeminity, in the painting of the Boy Christ. He wished to represent Him as ready, gentle, manly, full of the noblest and most heavenly thoughts, yet meek and lowly, and desiring to be subject to His earthly parents."—Archdeacon Farrar, in *The Art Annual*, for 1893. (By permission of Messrs. J. S. Virtue and Co., Limited.)

## HUTCHINSON (H.).

*A drawing by Henry Hutchinson (1800-31), forming part of the "Graphic Illustrations of Warwickshire," a permanent loan from the Midland Institute, is exhibited: see special catalogue of "Old Birmingham and Warwickshire Drawings," price One Penny.*

## JACKSON (Frank G.).

Frank G. Jackson was born in Birmingham, in December, 1831, and educated at Steelhouse Lane School. He was apprenticed to a firm of modellers, embossers, and chasers,

and received his art education in the Academy of Samuel Lines, and at the Society of Artists and School of Design in New Street. Later on he was engaged for some years by the firm of Messrs. Elkington and Co., the well-known silversmiths, as a draughtsman and designer. During this engagement he went to Paris to report upon the silver wares in the Exhibition and upon art education. As a result of this report he was appointed by the School of Art Committee as a teacher of design in the evening classes in that institution. He also visited, again at the request of Messrs. Elkington and Co., the Vienna Exhibition of 1873, to report upon electro-plate and other wares. After taking three art master's certificates, he devoted his whole time to teaching at the School of Art, and to painting. He was also a frequent exhibitor at the Birmingham Royal Society of Artists and other exhibitions. He was eventually appointed second master at the School of Art, which position he filled until 1898, when he resigned, after an honourable and highly useful career as a teacher of design. He has published two books on decorative design for the use of students.

210. WILLIAM AITKEN.

On canvas, oval, 2 ft. 3 in. high by 1 ft. 10½ in. wide. Painted in 1870.

*Bequeathed by Mrs. Aitken.*

For note on William Aitken, see page 1.

## KOERNER (Ernst).

Ernst Carl Eugen Koerner, the well-known German landscape and marine painter, youngest son of the Lord of the Manor of Stibbe, West Prussia, was born at that place on November 3rd, 1846. He was a pupil of Eschke, and later of Steffek and Gottlieb Biermann. In 1867 he visited the coasts of the North and Baltic Seas, and the Hartz Mountains; Northern France in 1868; and England and Scotland in 1872. He spent much time in Italy, in 1869 and succeeding years, and has painted in many parts of Egypt, Palestine, and the far East, during 1873, 1878

1887, and at other times. In 1882 he made a long sojourn in Spain, accompanied by his wife. He was chairman of the Society of Berlin Artists from 1895 to 1899, and is a Knight of the Order of the Red Eagle and the Order of the Prussian Crown. He has received gold and other medals at various exhibitions, such as Vienna, 1873; Philadelphia, 1876; Melbourne, 1st class, 1888, and Berlin, gold medal, 1891. Several of his most important works, such as "Capri," "The Isle of Wight," "The Golden Horn," and others, are in the possession of the Empress Frederic. His "Crocodile Temple at Komombo" was purchased by the Emperor William I., and "Gloaming, Philae," by William II. Many of his most important works are to be found in public galleries, such as those of Berlin, Stettin, Boston, Hamburg, Posen, Halle, and the Royal Polytechnicon at Charlottenburg. He has devoted particular attention to painting the architectural monuments and scenery of Egypt.

### 211. THE TEMPLE OF EDFOU, UPPER EGYPT.

On canvas, 3 ft. 2½ in. high by 4 ft. 11 in. wide. Painted in 1888.

*Presented by Mr. Richard Peyton.*

This picture represents the great Pylon or gateway, and a portion of the Temple of Edfou, on the Nile, in Upper Egypt, which is between Thebes and the First Cataract. It is probably the best preserved of the Egyptian Temples. It was one of the great edifices erected during the Roman period, and was founded by Ptolemy IV., 170 B.C., and succeeding princes continued the work of construction until the reign of Ptolemy XIII., who erected and decorated the massive Pylon which occupies the centre of the picture. This great gateway is 250 feet across, the centre alone being over 50 feet. The Temple was dedicated to Horus and Hathor, the Egyptian Venus, and the great figures on the front and side of the Pylon are those of the goddess and Horus. The great court is about 140 feet by 150 feet, and is surrounded on the three sides by thirty-two columns, each different in decoration. At the extreme end is the sanctuary in which was deposited the sacred hawk, the emblem of Horus. The Pylon rises in the centre of the picture, bathed in brilliant sunshine; in the foreground are numerous Arabs encamped in the cool shade. Beyond the temple lie the fields through which the Nile winds its course, while in the extreme distance rise the hills on the east bank of the river. At the side near the Pylon is an Arab village, with its mosque, crowned with a lofty minaret, occupying the site of the ancient city of Apollinopolis Magna.

## ANGLEY (Walter), R.I.

Walter Langley was born in Birmingham in 1852, and was educated at Hurst Street Day School, where he received his first lessons in drawing. At fifteen he was apprenticed to a lithographer, with whom he remained until he was twenty-one. During this time he was at work in the evening classes of the Birmingham School of Art, under Mr. D. W. Raimbach, the headmaster, where his principal study was designing, for which he obtained numerous prizes. Immediately after he had completed his apprenticeship indentures, he was successful in obtaining a scholarship, tenable for two years, at South Kensington. After eighteen months spent there, he entered into partnership with his late master; but he eventually gave up designing, and devoted himself to painting. In 1882, he took up his residence at Newlyn. He never had any teaching in painting. He was elected an Associate of the Royal Birmingham Society of Artists in 1881, and a member in 1884. In 1883, he became a member of the Royal Institute of Painters in Water-colours. In 1886 he returned to Birmingham, where he remained for about two years. In the same year a small collection of his pictures was exhibited in this Gallery. In 1889 he was back again in Penzance and Newlyn. Together with Mr. W. J. Wainwright, he had a large share in establishing the Birmingham Art Circle. Among his best known pictures may be mentioned "For Men must Work," "Among the Missing," for which he received a gold medal at Paris, "Departure of the Fleet for the North," for which he obtained a gold medal at Chicago, "Betrayed," "O for the touch of a Vanished Hand," "Disaster," "Memories," "Widowed," etc. In 1897 he was invited by the Italian Government to paint his own portrait for inclusion in the famous room in the Uffizi Gallery, in Florence, which is devoted to portraits of artists of all times, painted by themselves.

### 212. MEMORIES.

Water-colour drawing, 1 ft. 6 in. high by 2 ft. 6½ in. wide. Painted in 1885.

*Presented by Mr. M. Davis.*

No. 214.

AFTER THE STORM.

WALTER LANGLEY, R.I.





213. "BUT O FOR A TOUCH OF A VANISHED HAND,  
AND THE SOUND OF A VOICE THAT IS STILL!"

*Tennyson.*

Water-colour drawing, 2 ft. 2½ in. high by 3 ft. 1½ in. wide. Painted in 1888.

214. AFTER THE STORM.

Water-colour drawing, 3 ft. 8½ in. high by 4 ft. 4¾ in. wide. Painted in 1894.  
*See Illustration.*

*Presented by Mr. Richard Peyton.*

## LEADER (B. W.), R.A.

Benjamin Williams Leader, R.A., was born at Worcester, in 1831. He received his earliest instruction in art at the School of Design in his native city. In 1854 he was admitted a student in the Royal Academy Schools, and, in the same year, exhibited his first picture, "Cottage Children Blowing Bubbles." Two years later he visited Scotland. He became gradually one of the most popular delineators of mountain scenery, Wales and Switzerland being his favourite sketching-grounds. The scenery round Worcester furnished the subject of many of his finest pictures. He was elected an Associate of the Royal Academy, January 16th, 1883, and has exhibited pictures there since 1856. In 1889 he received a Gold Medal at the Paris Exhibition, and was made a Chevalier of the Legion of Honour. He was elected an R.A. in February, 1898. Among his best known pictures are: "Mountain Solitude," 1873; "Wild Waters," 1875; "An English Hayfield," 1876; "The Last Gleam," 1879; "A Gleam in the Storm," 1880; "February Fill Dyke," 1881; "In the Evening there shall be light," 1882; "Parting Day," and "An Autumn Evening," 1883; "With Verdure Clad," 1886, etc. Several of his pictures have been very successfully etched by Chauvel and Brunet-Debaines.

215. TINTERN ABBEY, ON THE WYE.

On canvas, 2 ft. 11 in. high by 4 ft. 5 in. wide. Painted in 1874.

*Presented by Mr. Alfred J. Elkington.*

## LEIGHTON (Lord), P.R.A.

Frederick Leighton was born at Scarborough, December 3rd, 1830, and from childhood evinced a strong passion for painting, which his parents gave him every opportunity of gratifying. Owing to his mother's health his family lived abroad, and his first systematic instructions in drawing were received in Rome, in the winter of 1842-43, from a painter named Flippo Meli; but he is chiefly a pupil of Steinle, the Viennese artist, who was professor at the Städel Institute, Frankfort. He next became a student of the Royal Academy of Berlin, and passed thence to Florence, Frankfort, and Brussels. In the latter place he painted his first picture—“Cimabue Finding Giotto Drawing in the Fields,” 1848. He then went to Paris, and afterwards to Rome, where he spent part of three winter seasons in study and in painting his large picture, “Cimabue's Madonna Carried through Florence,” which, when exhibited at the Royal Academy in 1855, created a profound sensation in the art world of London, and was purchased by the Queen. For four years after this the artist resided in Paris, and then settled in London in 1860; and, until his death, contributed a series of fine pictures to the Royal Academy Exhibitions. He was elected an A.R.A. in 1864, an R.A. in 1868, and on the death of Sir Francis Grant in 1879 he was elected President, and received the honour of Knighthood. He was made a Baronet in 1885, and was a member of the Institute of France. He was an honorary member of many Continental Academies, Knight and Commander of a number of Foreign Orders, and received honorary degrees from a number of Universities. On January 1st, 1896, he was made a Baron, being the first painter elevated to the peerage. He died, after a long and painful illness, at his residence, in Holland Park Road, on Saturday, January 25th, 1896, and was buried in St. Paul's Cathedral.

### 216. A CONDOTTIERE.

On canvas, 3 ft. 11 in. high by 2 ft. 4½ in. wide. *See Illustration.*

*Presented by the Trustees of the Public Picture Gallery Fund.*



No. 216.

A CONDOTTIERE.

LORD LEIGHTON, P.R.A.



The Condottieri, or captains, were leaders of military companies in the Middle Ages, often numerous enough to constitute a large army, which they used to hire out to carry on the wars of the Italian States. They played a very important part in Italian history during the 14th and 15th centuries, as the republics and lordships into which the country was divided were incessantly engaged in war. In many cities, such as Milan, tyrants had begun to supersede the old republican governments, and they found it much safer to engage a mercenary army to fight their battles for them than to arm their own subjects. Montreal d'Albarno, a gentleman of the Province, was the first to give a definite form to these lawless bands. A severe discipline and an elaborate organization were introduced into the company itself, whilst in their relations to the people the most barbaric licence was permitted. The Grand Company, as it was called, soon numbered 7,000. They were clad in armour from head to foot. One of the most famous of them was Sir John Hawkwood, an Englishman, called by the Italians *Acuto*.

217. "AND THE SEA GAVE UP THE DEAD WHICH WERE IN IT."—*Rev. xx. 13.*

On panel, circular, 1 ft. 5½ in. wide.

*Presented by Sir John C. Holder, Bart.*

Study in oil for the large picture exhibited in the Royal Academy, 1892, now in the National Gallery of British Art. The design was prepared some years before, and was originally intended for the decoration, in mosaic, of the dome of St. Paul's. Eight large circles were contemplated, the subjects being chosen by the Dean and Chapter. The scheme fell through at the time, and the design was put on one side. When Sir Henry Tate approached Lord Leighton with the object of purchasing a picture to represent him in the "British Luxembourg," the artist at once thought of this design. He was already represented, in the Chantrey collection, by the graceful and classic "Bath of Pysche," and by his "Athlete" in bronze, and he therefore desired to paint a work of a different kind for Sir Henry. Lord Leighton regarded this picture as the best thing in its kind that he had ever done, and as that by which he wished to be judged by posterity. It is an attempt to realize upon canvas a portion of the tremendous picture of the Last Judgment, drawn in *The Revelation*, xx., 13.

## LEWIS (John Frederick), R.A.

John Frederick Lewis, R.A., the son of F. C. Lewis, the engraver and landscape painter, was born in London, July 14th, 1805, and received his first art instruction from his father. He devoted his attention to animal painting, and engraved some of his early subjects himself. He exhibited at the British Institution from 1820, and at the Royal Academy from 1821. At that time he painted chiefly in

water-colours, and became an Associate of the Water-colour Society in 1827 and a full member in 1830. In 1832 he went to Spain for a couple of years, and in 1843 went to Egypt, remaining in the East until 1851. His Oriental subjects include many of his finest works. He was elected president of the Water-colour Society in 1855. Devoting himself to oil painting, he retired from the Water-colour Society, and was elected an Associate of the Royal Academy in 1859, and R.A. in 1865. He died at Walton-on-Thames, August 5th, 1876, having been placed on the retired list of the Academy in the spring of that year.

218. THE DOUBTFUL COIN.

On panel, 2 ft. 5 $\frac{1}{2}$  in. high by 2 ft. 10 in. wide. Painted in 1869, and exhibited Royal Academy in that year. *See Illustration.*

A scene in a Cairo bazaar. An old Seraff, or money-changer, is scrutinising a large silver coin which a veiled lady has brought to him. "Here are richness and brilliancy of colour that is disposed in broad masses, splendour and diversity of chiaroscuro, and such powerful treatment of many textures—from cloth of silver to woollen fabrics—as Mr. Lewis has never surpassed."

### LINES (H. H.).

Henry H. Lines, eldest son of Samuel Lines, a frequent contributor to London and provincial exhibitions, died at his house in Britannia Square, Worcester, on February 20th, 1889, aged 88.

219. CROMLECH AT HENDREWAEBO.

Water-colour drawing, 1 ft. high by 1 ft. 6 in. wide.

*Presented by Miss Lines.*

220. WESTERN SLOPE OF THE NORTH HILL, MALVERN.

Water-colour drawing, 10 in. high by 1 ft. 2 $\frac{1}{2}$  in. wide.

*Presented by Miss Lines.*

221. MISTY MORNING IN THE HABBERLEY VALLEY, WORCESTERSHIRE.

Water-colour drawing, 10 $\frac{1}{2}$  in. high by 14 $\frac{1}{2}$  in. wide. Painted September 27th, 1852.

*Presented by Miss Lines.*

222. GRAVEL PIT, STORRIDGE COMMON, NEAR MALVERN.

Water-colour drawing, 10 in. high by 1 ft. 2 $\frac{1}{2}$  in. wide.

*Presented by Miss Lines.*

No. 218.

THE DOUBTFUL COIN.

J. F. LEVIS, R.A.





## INES (Samuel).

Samuel Lines, a landscape painter and designer, was born at Allesley, near Coventry, on February 7th, 1778, and was brought up on the farm of an uncle. When fourteen years of age he showed a taste for art, which led to his being placed, in 1794, with Mr. Keeling, a clock-dial enameller in Birmingham, and on the completion of his apprenticeship he found employment here as a designer for the manufacturers. In 1809 he established a Life Academy, in which several young men, afterwards known in art, were students; and during forty years he was always active in promoting the interests and advancement of art in Birmingham. In 1814 he joined Barber, Radclyffe, and others in the formation of the first Art Exhibition in Birmingham, and took an active part in all the later exhibitions until his eightieth year. For many years he was Treasurer of the Royal Society of Artists. In 1847 a testimonial was presented to him by many of his old pupils, in acknowledgment of the services he had rendered to art in Birmingham. In early life he was an etcher of figures and inscriptions on swords, a designer of war medals, and also for the papier-naché ware first made by Henry Clay. He died on November 22nd, 1863, and was buried in St. Philip's Churchyard, opposite the house in which he spent his long and useful life. His three sons—H. H. Lines, S. R. Lines, and F. T. Lines—were all well-known local artists.

### 223. BIRMINGHAM FROM THE DOME OF ST. PHILIP'S CHURCH, IN THE YEAR 1821.

On canvas, 1 ft. 8 in. high by 4 ft. wide.

*Presented by Mr. F. T. Lines.*

The view includes Temple Row West, Ann Street (now Colmore Row), New Street, Temple Street, and the sites of Waterloo Street and Bennett's Hill.

*NOTE.—A collection of Forty-four Drawings, illustrating old Birmingham streets and houses, by Samuel Lines, and his sons, S. R. Lines, H. H. Lines, and F. T. Lines, has been presented to the Art Gallery by Mr. F. T. Lines. (See special catalogue, with descriptive notes, price One Penny.)*

## LINES (S. R.), Junr.

Samuel Rostill Lines, third son of Samuel Lines, was born in Birmingham on January 15th, 1804, and was taught drawing and painting by his father. He showed skill in sketching architectural and landscape subjects, and was employed to make lithographed drawings for drawing books. He painted the interiors and exteriors of old houses at Coventry, Stratford-on-Avon, at Haddon Hall, and other archæological and antiquarian relics in the Midland Counties with considerable power in water-colours. He was an occasional exhibitor at the Royal Academy. He died at his father's house, in Birmingham, on 26th November, 1833, aged 29.

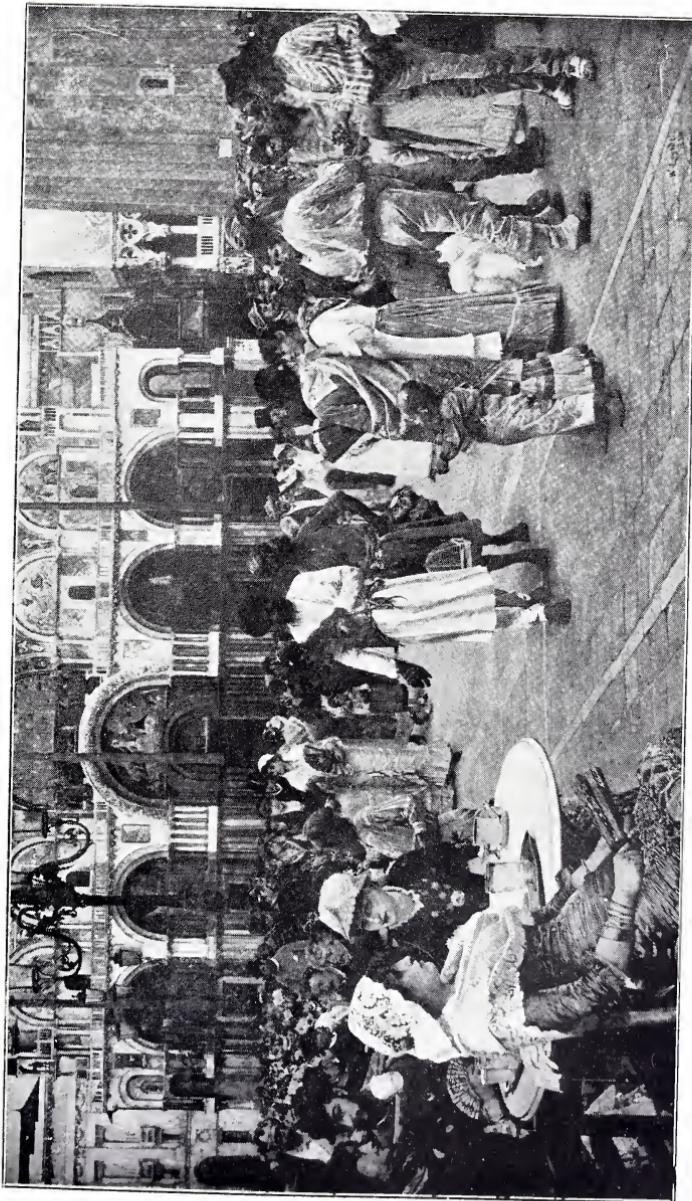
### 224. INTERIOR OF TETTENHALL CHURCH.

Water-colour drawing, 2 ft. 2 in. high by 1 ft. 8 in. wide.

*Presented by Mr. F. T. Lines.*

## LINNELL (John).

John Linnell, son of a carver and gilder, was born in London, in 1792, and entered the schools of the Royal Academy in his fourteenth year. He also studied under John Varley, and made so much progress that in 1807 he was able to contribute two works to the Royal Academy Exhibition. In the same year he gained a medal for modelling from the life at the Royal Academy, and in 1809 the British Institution awarded him a prize of fifty guineas for a landscape entitled "Removing Timber." While quite a young man he devoted himself to more than one branch of art, including engraving and portrait painting in miniature. He also gave lessons in drawing. In 1810 and 1811 he exhibited at the Royal Academy, but for ten years afterwards no work of his appeared at Somerset House. In 1813 he was introduced to William Blake, and remained to the end the chief friend and stay of Blake's declining years; it was he who commissioned Blake to do both the Job and Dante series, and he did many other services to the artist.



No. 226.

THE PIAZZA OF ST. MARK'S, VENICE.

WILLIAM LOGSDAIL.



and his wife. He was also intimate with Mulready, with whom he lived for a long time. Linnell's name is now chiefly associated with landscape painting, but during his life his portraits were well-known. Some of them were engraved in mezzotint by the artist and published. Linnell also published "Michael Angelo's Frescoes in the Sistine Chapel" (illustrated by drawings said to have been made by his daughter, Mrs. Samuel Palmer), and another work entitled "The Royal Gallery of Pictures" (a selection from the cabinet paintings in Buckingham Palace). Although a frequent exhibitor at the Royal Academy, he was never a member, and late in life is supposed to have declined the associateship. He died at Redhill, January 20th, 1882, in his ninetieth year.

#### 225. THE SHEEP DRIVE.

On canvas, 2 ft. 4 in. high by 3 ft. 3 in. wide. Painted in 1863.

*Presented by the Trustees of the Public Picture Gallery Fund.*

#### LOGSDAIL (William).

William Logsdail was born in Lincoln, 1859, and studied in the local School of Art, under Mr. Edward R. Taylor, afterwards headmaster of the Birmingham School of Art, where he took several national gold medals. From Lincoln he went to the Academy at Antwerp for a short time, and was first in the International Concours. His picture of the "Antwerp Fish Market" was purchased from the Royal Academy by the Queen. From Antwerp he went to Venice, and worked there until 1887, and during the five following years he was in Egypt and in the Riviera. He has also painted a number of pictures of modern London, such as "The Lord Mayor's Show," "The Bank," "St. Martin's in the Fields" (purchased by the Chantrey Bequest), and "Ludgate Hill" (bought by the King of Italy). He returned to Venice in 1892, and has resided there ever since. He has exhibited at the Royal Academy uninterruptedly since 1878.

226. THE PIAZZA OF ST. MARK'S, VENICE.

On canvas, 4 ft. high by 7 ft. 2 in. wide. *See Illustration.*

*Presented by Sir John C. Holder, Bart.*

The Piazza of St. Mark's is a square paved with blocks of marble 192 yards in length, and on the W. side 61 and on the E. 90 yards in breadth. On three sides it is enclosed by imposing structures, which appear to form on vast marble palace, blackened by age and exposure to the weather. On the East, facing the spectator in the picture, it is bounded by the church of St. Mark and the Piazzetta. These palaces were once the residence of the highest officials of the Republic after the Doge. The ground floors of these structures consist of arcades, in which the best cafés and shops are situated. The Piazza is the grand focus of attraction in Venice. On summer evenings after sunset, all who desire to enjoy fresh air congregate there. The scene is most animated towards 8 p.m., especially on the evenings when the military band plays, when it is sometimes thronged until after midnight. In the winter the band plays in the afternoon, and the Piazza is then a fashionable promenade. Early in the morning a few visitors to the cafés may be seen sipping their coffee, but these are rarely natives of Venice. The Venetians themselves are seldom visible at a very early hour, and the Piazza is comparatively deserted except at the hours just mentioned. The Piazza with its adjuncts, presents a strikingly imposing appearance by moonlight. The three lofty Flagstaffs in front of the Church, rising from pedestals resembling candelabra, executed by Leopardi, in 1505, once bore the banners of the kingdoms of Cyprus, Candia and the Morea, to commemorate the subjugation by the Republic.

### MACKENZIE (F.)

*A drawing by Frederick Mackenzie (1788-1854), forming part of the "Graphic Illustrations of Warwickshire," a permanent loan from the Midland Institute, is exhibited. (See special catalogue of "Old Warwickshire Drawings," price One Penny.)*

### MACWHIRTER (J.), R.A.

John MacWhirter was born in 1839, at Slateford, near Edinburgh, and educated at Peebles. He studied in the Edinburgh Art Schools under Robert Scott Lauder. He was elected an Associate of the Royal Scottish Academy in 1863. He first exhibited in London in 1859. In 1864 he came to London, and was elected an Associate of the Royal Academy in 1879, while in 1882 he was made an honorary member of the Royal Scottish Academy. He is also a member of the Royal Institute of Painters in Water-colours.



No. 230.

THE WIDOW'S MITE

SIR J. E. MILLAIS, BART., P.R.A.



His landscapes of Scottish scenery are well known. Elected an R.A. in 1893. His picture "June in the Austrian Tyrol" is in the National Gallery of British Art.

227. AUTUMN IN THE ISLE OF ARRAN.

On canvas, 3 ft. 4 in. high by 2 ft. 6 in. wide.

*Bequeathed by Mr. Joseph Beattie.*

## MARKS (H. Stacy), R.A.

Henry Stacy Marks was born in London, September 23rd, 1829. He became a student in the Royal Academy Schools in 1851, and studied under Picot in Paris, 1853. He was elected an A.R.A. in 1871 and an R.A. in 1878. His forte was genre and quaint mediævalism. He was a constant exhibitor at the Royal Academy from 1853, first making a distinct success in 1856 with "Toothache in the Middle Ages." He also produced a variety of works of great technical value for wall decoration, designs for stained glass and book illustrations. He died after a short illness, on January 10th, 1898.

228. INTELLECT AND INSTINCT.

On canvas, 1 ft. 3½ in. high by 2 ft. 3½ in. wide. Painted in 1879.

*Presented by Mr. Richard Chamberlain.*

229. DOMINICANS IN FEATHER.

On canvas, 2ft. high by 6 ft. 0½ in. wide.

*Presented by Sir John C. Holder, Bart.*

This picture represents, somewhat humorously, a group of penguins—small sea-divers—whose black and white plumage has suggested to the artist a resemblance to a party of Dominican Friars, or Black Friars as they were called in England.

## MILLAIS (Sir John Everett, Bart.), P.R.A.

Sir John Everett Millais, Bart., R.A., was born at Southampton, June 8th, 1829. At the early age of nine he began his art education in Mr. Sass's Academy, and two years later became a student at the Royal Academy.

He gained his first medal at the Society of Arts when only nine ; at thirteen he won a medal for a drawing from the antique ; at fifteen he began to paint. He exhibited at Westminster Hall, in 1844, a life-size group illustrating the parable of "The Widow's Mite." During his career in the Academy Schools he carried off in turn every honour they had to bestow, including the gold medal for painting ; and in 1846 he contributed his first picture to the Academy Exhibition, "Pizarro Seizing the Inca of Peru," when he was seventeen. In 1848 his whole method changed, when the Pre-Raphaelite Brotherhood was formed, of which he, Rossetti, and Holman Hunt were the three founders and principal workers. His first Pre-Raphaelite picture was "Lorenzo and Isabella," painted in 1849, now in the Walker Art Gallery at Liverpool. His other principal works of this period were "Ferdinand Lured by Ariel" and "Christ in the House of His Parents" (1850); "Mariana" and "The Woodman's Daughter" (1851); "The Huguenot" and "Ophelia" (1852). These works, and those of his confrères, were roundly abused by the Press and the public, until Mr. Ruskin, in 1851, came to the support of the new school with enthusiastic approval. But the picture of "The Huguenot" quickly became a public favourite, and from that day the artist went on from success to success. In 1853, when only twenty-four, he was elected an Associate of the Royal Academy, and ten years later—in 1863—he became an R.A. In later years he painted several beautiful landscapes, notably "Chill October," in 1871. He was a member of the Institute of France, and was decorated with the Legion of Honour in 1875 ; and in 1885 was made a baronet on the recommendation of Mr Gladstone. As a young man he employed his pencil with great success as a book illustrator, and such magazines as the *Cornhill*, *Good Words*, and *Once a Week* abound in woodcuts from his designs. About the year 1870 he first began to exhibit portraits, one of his most famous ones being that of the three Miss Armstrongs, called "Hearts are Trumps" ; and he painted many of the most famous people of his day. Upon the death of Lord Leighton, i



No 231.

THE BLIND GIRL.

SIR J. E. MILLAIS, BART. P.R.A.



1896, he was elected President of the Royal Academy, but he was seriously ill at the time, and died on August 13th, in the same year, of epithelioma of the larynx. (*See Memoir of Rossetti.*) Eight of his pictures are in the National Gallery of British Art, including the "Ophelia," "The Order of Release," and "The Vale of Rest." Ten of his pictures were exhibited in the Birmingham Art Gallery in 1891, including "Mariana," "The Proscribed Royalist," "John Ruskin," "Chelsea Pensioners," and "The Vale of Rest."

### 230. THE WIDOW'S MITE.

On canvas, 3 ft. 10 in. high by 2 ft. 6½ in. wide. Painted in 1869, and exhibited Royal Academy 1870. Etched by C. Waltner, 1880. *See Illustration.*

This picture was painted when Millais was living at Cromwell Place South, not far from the Hospital for Consumption, in honour of which institution, in some degree, it was produced. The same model, Miss Silver, sat in the previous year, 1868, for "The Gambler's Wife." Lord Leighton said that this was the best female head Millais ever painted.

"It originated in this wise. After finishing 'The Gambler's Wife,' the model came one morning dressed in widow's weeds, and begged to see the artist. He was much touched at seeing her pale, sad face, and on hearing her story, which was the usual tale of penury, he asked her to come again next day, dressed as she was, as he could, perhaps, think of a good subject. She came accordingly, and he at once commenced 'The Widow's Mite,' with her as model."—*J. G. Millais.*

### 231. THE BLIND GIRL.

On canvas, 2 ft. 8 in. high by 1 ft. 9 in. wide. Painted and exhibited Royal Academy 1856. Formerly in the collections of Mr. T. Miller, Mr. W. Graham, and Mr. Albert Wood.

*Presented by the Right Hon. William Kenrick, P.C.*

This picture was painted in the same year as "Autumn Leaves" and "Peace Concluded." It was awarded the prize of the Liverpool Academy in 1858, and was sold in the same year at Christie and Manson's for £315. This picture is the most luminous with bright golden light of all Millais's works, and for that reason the more deeply pathetic in relation to the subject. Madox Brown called it "a religious picture and a glorious one," for God's bow is in the sky, doubly, a sign of divine promise specially significant to the blind. Rossetti called it "one of the most touching and perfect things I know," and the Liverpool Academy endorsed his opinion by awarding it their annual prize, although the public verdict generally favoured Abraham Solomon's "Waiting for the Verdict." Millais has himself told the story of how, not knowing that the second rainbow is not really a "double" one, but only a reflection of the first, he did not reverse the order of its colours as he should have done, and how, when it was pointed out to him, he put the matter right, and duly received a fee for so doing. The error is a common one.

It is to be seen in pictures by Troyon and others, students of nature all their lives, who yet never had accurately observed it.

"The background is an open English common, skirted by the tidy houses of a well-to-do-village in the cockney rural districts. I have no doubt the scene is a real one within some twenty miles from London, and painted mostly on the spot. A pretty little church has its window traceries freshly whitewashed by order of the careful warden. The common is a fairly spacious bit of ragged pasture, and at the side of the public road passing over it, the blind girl has sat down to rest awhile. She is a simple beggar, not a poetical or vicious one; a girl of eighteen or twenty, extremely plain-featured, but healthy, and just now resting, not because she is much tired, but because the sun has but this moment come out after a shower, and the smell of the grass is pleasant. The shower has been heavy, and is so still in the distance, where an intensely bright double rainbow is relieved against the departing thunder cloud. The freshly wet grass is all radiant through and through with the new sunshine; the weeds at the girl's side as bright as a Byzantine enamel and inlaid with blue veronica; her upturned face all aglow with the light that seeks its way through her wet eyelashes. Very quiet she is—so quiet that a radiant butterfly has settled on her shoulder, and basks there in the warm sun. Against her knee, on which her poor instrument of beggary rests, leans another child, half her age—her guide; indifferent this one to sun or rain, only a little tired of waiting."—*Ruskin*.

In 1854 Millais was planning this picture and "The Random Shot," and he finally selected the old priory church of Icklesham, near Winchelsea, for the scene of the latter. The artist's son, in his "Life of Millais," says:—"Neither the background nor the figures in 'The Blind Girl' were finished at Icklesham, the middle distance, being, I think, painted in a hayfield near the railway bridge at Barnhill, just outside of Perth. Perth, too, supplied the models from which the figures were finished. The rooks and domestic animals were all painted from nature, as was also the tortoise-shell butterfly, which was captured for the purpose. Both here and in 'The Random Shot' the backgrounds were painted with extraordinary energy and rapidity." Mr. S. Cockerell, however, says that this is incorrect, and that the scene selected is not Icklesham. He writes:—"The background consists of a view of Winchelsea as seen from the flat marshland to the east, and is so accurate that every building and nearly every tree can still be recognized."

## 232. CARTOON: THE RESCUE.

Drawing in black and red chalk, 3 ft. 2 in. high by 2 ft. 4 in. wide.

*Presented by Mr. Edward Nettlefold.*

This is the preliminary study in monochrome for the dramatic picture "The Rescue," painted in 1855, and now in the possession of Mr. Holbrook Gaskell. Ruskin, in his review of the Royal Academy, declared it to be "the only great picture exhibited this year," and defended the appearance of haste in the execution, which he contended was well suited to the excitement and action of the subject, which represents a fireman rescuing three young children from a burning house, on the staircase of which their mother kneels, waiting to take them from his arms.



No. 235.

THE DREAMERS.

ALBERT MOORE.



## MOORE (Albert).

Albert Moore was born in York, in 1841, and gave indications of great artistic capacity at a very early age. His father, William Moore, was a portrait painter and teacher of considerable North Country repute, and two of his painter brothers were Henry Moore, R.A., the celebrated painter of the sea, and John Collingham Moore, an excellent landscape and portrait painter, who spent much time in Italy. Two elder brothers, Edward and William, were also painters, and all five on more than one occasion exhibited in the same Royal Academy Exhibition. He studied under his father, and for a few months only in the York School of Design. He came up to London at the age of fourteen, and studied at the Kensington Grammar School for two years, and first exhibited in the Royal Academy in 1857. He was a pupil at the Royal Academy Schools for a short time in 1858. Of actual tutelage he had little from that or any other source. With the exception of several sketching tours in the English Lake District and elsewhere in his younger days, and a visit of some months to Italy, his time was spent almost wholly in London, where he died, unmarried, on September 25th, 1893. A special exhibition of works by members of the Moore family was held at York in 1895.

### 233. THE DREAMERS.

On canvas, 2 ft. 3 in. high by 3 ft. 11 in. wide. Painted and exhibited Royal Academy, 1882. *See Illustration.*

*Presented by Sir Richard and Mr. George Tangye.*

Although "The Dreamers" was painted in 1882, the artist had, in a way, been at work upon it for some years, finished studies and smaller pictures of the separate figures having been completed between 1879 and the latter date, such as "A Work Basket," "Jasmine," "Rose Leaves," "Acacias," "Siesta," and "Musk."

### 234. CARTOON: FIGURE OF CHRIST.

Drawing in sepia, with hair and beard slightly coloured, 3 ft. 11 in. high, by 1 ft. 6½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

A design for stained glass.

## MOORE (Henry), R.A.

Henry Moore was born in the city of York, in the year 1831, one of the sons of William Moore and of Sarah Collingham, his wife, who was related to William Hilton, R.A. His first art training was in his father's house, and there he remained and worked for some years, with his elder brother, John Collingham Moore (a good painter of Roman landscape and of charming portraits of children), a sister, and Albert Moore, his younger brother. (See note to No. 233.) He also studied at the York Art Schools. Henry Moore came to London with his elder brother, and was admitted to the Royal Academy schools in the year 1853, and that same year, sufficiently advanced by the teaching of his father, he exhibited at the Royal Academy "Glen Clunie," and "Castle Town of Braemar." He continued to paint landscapes until 1858, and made several tours both at home and in France and Switzerland. His "Swiss Meadow in June," one of his chief pastoral successes, exhibited in the Academy of 1857, was highly praised by Mr. Ruskin. In 1858, he first turned his attention towards the sea. His mastery of the sea was obtained by many years' cruising. Every aspect of water, every sort of weather, every condition of atmosphere, was to him a thing separately known, and clearly set down. His industry was very great, and during forty years he exhibited nearly 600 pictures. Among his best-known works may be mentioned "Clearness after Rain," "Breezy Day in the Channel," "Calm before a Storm," "Off the Lizard," "The Newhaven Packet," etc. He was elected an Associate of the Royal Academy in 1885, and a full Academician in 1893. He also exhibited regularly at the Portland Gallery until it closed in 1861, the Royal Society of British Artists, of which he was some time a member, the British Institution, the Dudley Gallery exhibitions, and the Royal Society of Painters in Water Colours, of which he became an Associate exhibitor in 1876, and a full member in 1880. "Clearing After Rain" obtained at the Exposition Universelle, held at Paris, in 1866, the Grand Prix and the "Legion of Honour." Towards the end of his

No. 235.

THE NEWHAVEN PACKET.

HENRY MOORE, R.A.





active life his robust health was much weakened by five attacks of influenza, and the result of an accident which broke both his wrists. In the spring of 1895 he with difficulty finished his work for the exhibitions; after which he retired to Margate to recruit, but within a fortnight he died of paralysis, on June 24th.

235. THE NEWHAVEN PACKET.

On canvas, 3 ft. 1½ in. high by 6 ft. 11½ in. wide. Painted and exhibited Royal Academy, 1885. *See Illustration.*

236. SUMMER TIME OFF CORNWALL.

On canvas, 3 ft. high by 5 ft. 0½ in. wide. Painted in 1883.

*Presented by the Trustees of the Public Picture Gallery Fund.*

237. IN THE MORAY FIRTH.

On canvas, 1 ft. high by 2 ft. 8 in. wide. Painted in 1876.

*Presented by Mr. Richard Chamberlain.*

238. BY STRESS OF WEATHER DRIVEN.

On canvas, 2 ft. 11 in. high by 5 ft. wide.

*Presented by Mr. James R. Holliday.*

## MORLAND (George).

George Morland, the son of Henry R. Morland, the painter, was born in the Haymarket, 26th June, 1763. He was a student of the Royal Academy, and first exhibited there in 1779. He first produced landscapes, but afterwards, for the most part, subjects with domestic animals; but he rebelled against the restraints of regular study, and gave himself up to a life of folly and extravagance, finally falling into the hands of a picture dealer, in whose house he boarded. In 1786 he married the sister of William Ward, a mezzotint engraver, and then, living for some time quietly, and working hard, his work improved rapidly. His first child dying, and his wife being for a long time a sufferer from a dangerous illness, he once more gave way to dissipation, gradually so confirming his habits of intemperance, that he was never able to disentangle himself from them. Finally he was arrested for large sums owing to publicans, was carried to

a debtor's prison in Coldbath Fields, and died there of utter mental and bodily debility, on the 22nd October, 1804. His neglected and unhappy wife only survived him three days, and they were buried together. Amidst all his faults and all his excesses, Morland was a close observer and true lover of nature in its peculiarly rustic aspects. His rendering of rural scenes was wonderfully truthful, and no artist has painted animals with greater fidelity.

#### 239. PIGS.

On canvas, 2 ft. 4 in. high by 3 ft. 1 $\frac{1}{2}$  in. wide. Exhibited in the Royal Academy in 1797. *See Illustration.*

*Presented by Mrs. Lucock.*

### MORRIS (William).

William Morris, poet and art-worker, was born at Walthamstow, being the eldest son of a merchant of means, who died in 1844. He was educated at Marlborough, and Exeter College, Oxford, where he became the life-long friend of Edward Burne-Jones. He first studied painting, and also gave much time to architecture. In 1858 he published his first volume of verse, *The Defence of Guenevere*. In the early sixties he started, with the assistance of Rossetti, Ford Madox Brown, Burne-Jones, and others, the now famous London firm of Morris, Faulkner, and Co., for the artistic designing and manufacture of wall-papers, stained glass, woven goods, carpets, furniture, and household goods. The manufacturing part of the business was afterwards moved to Merton Abbey, Surrey. To this business he devoted the whole of his life, making countless beautiful designs for the use of the firm, and devoting his leisure to poetry. He published many volumes in both verse and prose, such as *The Earthly Paradise*, 1868-70, and some translations from the Icelandic with Mr. Eirikr Magnusson. He also published translations of the *Æneid* and *Odyssey*. He was fervid in his sympathy for the working classes, and during the latter years of his life wrote and spoke much in support of socialistic doctrines, and contributed largely to *The Commonweal*. He also delivered many lectures on art. Among

No. 239.

PIGS.

GEORGE MORLAND.





his later publications were various romances, in mingled verse and prose, such as *The Roots of the Mountains*, *The House of the Wolfings*, and *The Wood beyond the World*. His latest artistic undertaking was the foundation of the Kelmscott Press, from which were issued, from 1891 to 1898, fifty-two works in sixty-four volumes, a series of beautiful and sumptuous reprints, as well as some original compositions of his own, printed in special types made by himself, and embellished by his own designs, and those of Burne-Jones, Walter Crane, and others. Among these books were included the magnificent edition of Chaucer's Poems, Morris's own *Beowulf*, Shelley, Keats, Rossetti, translations of Mediæval French romances, and parts of Shakespeare, Coleridge, and Swinburne, etc. He died on October 3rd, 1896, and was buried at Kelmscott, near Lechlade. During his career he very greatly contributed to the formation and reformation of English artistic taste in colour and design.

240. CARTOON: ADORING ANGELS.

Drawing in sepia, on paper, the patterns on the robes in red. 3 ft. 6½ in. high by 4 ft. 6 in. wide.

*Presented by Mr. C. Fairfax Murray.*

A design for tapestry. Three angels are advancing to the right, in front of a row of apple trees, two praying, and one swinging a censer.

241. CARTOON: ADORING ANGELS.

Drawing in sepia, on paper, the patterns on the robes in red. 3 ft. 6½ in. high by 4 ft. 6 in. wide.

*Presented by Mr. C. Fairfax Murray.*

A companion design to the above, with the angels advancing to the left.

## MÜLLER (W. J.).

William John Müller was born at Bristol, in 1812; his father, a German, being curator of the Bristol Museum. At the age of fifteen Müller became the pupil of his townsman, J. B. Pyne, the landscape painter, and displayed his own ability for that department of the art at an early age; he found a generous patron in Mr. Acraman, of Bristol. He first exhibited at the Royal Academy in 1833. In 1834 and 1835 he made a first tour upon the Continent of

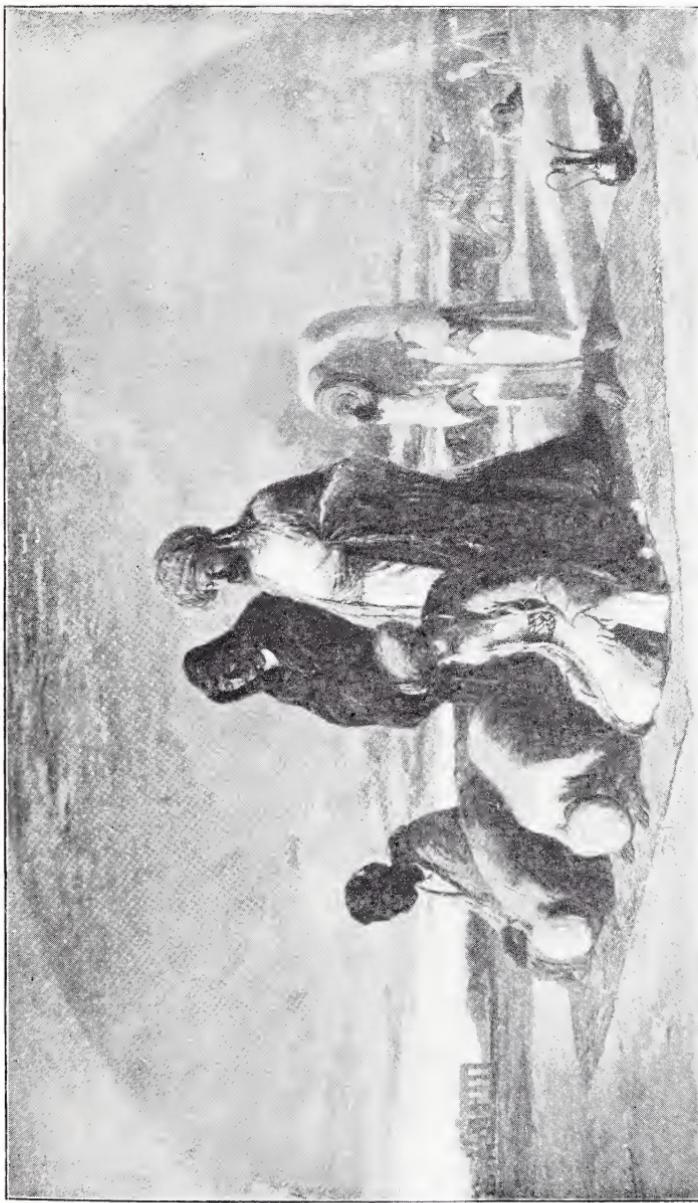
Europe, and in 1838 started upon a long and arduous journey through Greece and Egypt, ascending the Nile beyond the Cataracts ; he settled in London after his return in 1842. In 1843 he accompanied Sir Charles Fellows on his expedition to Lycia, undertaken for the Dilettanti Society, returning to London in the following year. Many sketches and pictures of Oriental manners and scenery were the result of these journeys ; five were exhibited at the Royal Academy, and two at the British Institution, in 1845 ; but Müller did not long survive to enjoy his growing reputation. He died at Bristol, of disease of the heart, on the 8th of September, 1845, at the early age of thirty-three. Müller's position as an excellent colourist, an accomplished draughtsman, and a sketcher gifted with quite exceptional vigour and rapidity of handling, is undoubted. There can be little doubt that his feeling for colour increased after he visited the East, and all his works after his travels in Egypt and Lycia are rich with the colours of the Orient. After his first visit abroad he adopted a more pearly tone, and his work is full of sunshine and brilliance. Later, after his visit to Egypt, his works showed great mastery of light and shade. A large and important exhibition of his paintings, water-colour sketches, and pencil drawings was held in the Birmingham Art Gallery in 1896.

#### 242. PRAYER IN THE DESERT.

On canvas, 3 ft. 3 $\frac{1}{2}$  in. high by 5 ft. 10 $\frac{3}{4}$  in. wide. Painted in 1843. *See Illustration.*

*Presented by the Right Hon. Joseph Chamberlain, M.P.*

This picture was exhibited in the Royal Academy Exhibition, 1843. It is one of Müller's best-known works, and has been engraved in the Art Union. It was originally in the collection of Mr. William Sharp, of Handsworth. One or two smaller copies of it exist ; the original sketch for the subject, which is especially fine in colour, was, in 1875, in the possession of Mr. J. Henderson, and now belongs to Mr. J. F. Schwann. "Nothing can be more impressive than the way in which Müller has told the story of the Mussulman's devotion to his faith, bowed in prayer towards Mecca—some standing, some kneeling, and some almost prostrate on the mat, and surrounded by the desert ; great character and expression is given to each of the figures. The colour is rich and varied, the general tone being rather dark ; night still lingers in the west—for the time chosen is early morning.



No. 242.

PRAYER IN THE DESERT.

WILLIAM J. MULLER.



"The figures for this picture were painted from life-models in London—a very unusual proceeding with Müller. He had some difficulty in finding the right men with sufficient of the Eastern character, and he dressed them up in the costumes he had himself brought home from Cairo."—*N. Neal Solly.*

#### 243. THE ARAB SHEPHERDS.

On canvas, 2 ft. 8 $\frac{1}{2}$  in. high by 5 ft. 4 $\frac{3}{4}$  in. wide. Painted in 1842. *See Illustration.*

*Presented by the Trustees of the Public Picture Gallery Fund.*

This picture was sent to the Royal Academy Exhibition, 1842, and was rejected. It was purchased by Mr. William Sharp. Of this Müller says in a letter to Mr. J. Satterfield, May 11th, 1842:—"I have this year only two pictures (one small) in the Academy. They refused another large landscape ('Arab Shepherds'); this I do not grumble at, as I am aware of the immense multitude of rejected pictures, and I would infinitely sooner have any one picture placed in a good position than three bad. I am happy to say the former is the case, attendant with immediate sale."

#### 244. A STREET SCENE IN CAIRO.

On canvas, 4 ft. 1 $\frac{1}{2}$  in. high by 3 ft. 3 $\frac{1}{2}$  in. wide. Painted in 1839.

*Presented by the Right Hon. Joseph Chamberlain, M.P.*

"Another important picture, painted at this time, and dated June, 1839, is that of a 'Street Scene in Cairo'; it is an upright, 3 ft. by 4 ft. 6 in., and is now in the collection of Mr. Joseph Chamberlain, Edgbaston (1875). On the left-hand an old Turk is seated, and is evidently fully engaged gazing at a fair girl (probably a Circassian slave) whom a villainous-looking Arab, wrapped in a large native cloak, is presenting for his approval. Next to this group is a swarthy man in rich dark blue robe, with another upright figure just behind, carrying on his shoulder a little child who is waving a palm-branch in its hand. On the right are some grim-looking natives, their faces full of the half-savage, half-fanatical expression of the children of the desert; and close by is a mule, partly laden. In the distance a Moorish arch and a minaret rise against the sky, and picturesque Egyptian buildings on either side complete this fine picture: the whole is full of character, and the colouring is rich and mellow, but smoother and less powerful than those of Müller's works which were painted two or three years later. This subject was often repeated, but always, I believe, for a small size."—*N. Neal Solly.*

*The following twelve pencil drawings, made by Müller during his painting tours in Switzerland, Germany, and Italy, in 1834-35, and 1839, were presented by Mr. Robert H. Edmondson.*

#### 245. VIEW NEAR TIVOLI.

Pencil drawing, on buff paper, 9 in. high by 1 ft. 5 in. wide. Inscribed  
"Nr. Tivoli, 1834."

*Presented by Mr. Robert H. Edmondson.*

246. CÀ D'ORO PALACE, VENICE.

Pencil drawing, 10 $\frac{1}{2}$  in. high by 1 ft. 5 $\frac{1}{4}$  in. wide. Inscribed "A' Venice, W.M., 1834." *See Illustration.*

*Presented by Mr. Robert H. Edmondson.*

247. ARICCIA, NEAR ROME.

Pencil drawing, 11 $\frac{1}{2}$  in. high by 1 ft. 5 $\frac{1}{4}$  in. wide. Inscribed "Aricia, Italy, 1839, W.M."

*Presented by Mr. Robert H. Edmondson.*

248. ROME, FROM CASTLE ST. ANGELO.

Pencil drawing, 10 in. high by 1 ft. 4 $\frac{1}{4}$  in. wide. Inscribed "Castle St. Angelo, St. Peter's, Bridge of St. Angelo, Vatican, and the Tiber, W.M." *See Illustration.*

*Presented by Mr. Robert H. Edmondson.*

249. VENICE.

Pencil drawing, 1 ft. 1 $\frac{1}{4}$  in. high by 10 $\frac{3}{4}$  in. wide. Inscribed "Venezia, 1834, W.M."

*Presented by Mr. Robert H. Edmondson.*

250. ANDERNACH, ON THE RHINE.

Pencil drawing, on grey paper, 10 $\frac{1}{2}$  in. high by 1 ft. 4 $\frac{1}{2}$  in. wide. Inscribed "Andernach Chateau, 1834, W.M."

*Presented by Mr. Robert H. Edmondson.*

251. HEIDELBERG CASTLE.

Pencil drawing, 10 $\frac{1}{2}$  in. high by 1 ft. 4 $\frac{1}{2}$  in. wide. Inscribed "Heidelberg, W.M., 1834."

*Presented by Mr. Robert H. Edmondson.*

252. STUDY OF OXEN.

Pencil drawing, 8 in. high by 1 ft. 2 $\frac{3}{4}$  in. wide. Inscribed "At Rome, 1835, W.M."

*Presented by Mr. Robert H. Edmondson.*

253. THE LAKE OF WALLENSTADT.

Pencil drawing, 5 $\frac{1}{2}$  in. high by 1 ft. 5 $\frac{1}{4}$  in. wide. Inscribed "Wallenstat, Switzerland, 1834, W.M." and a number of notes added as to colour, etc.

*Presented by Mr. Robert H. Edmondson.*

254. VENETIAN FISHING BOATS.

Pencil drawing, 9 in. high by 1 ft. 4 $\frac{3}{4}$  in. wide. Inscribed "Near Venice, with the Isle of St. George, 1834, W.M."

*Presented by Mr. Robert H. Edmondson.*

255. A DISTANT VIEW OF TIVOLI.

Pencil drawing, on buff paper, 12 $\frac{3}{4}$  in. high by 10 $\frac{3}{4}$  in. wide. Inscribed "Tivoli, 1834."

*Presented by Mr. Robert H. Edmondson.*



No. 243.

THE ARAB SHEPHERDS.

WILLIAM J. MULLER,  
" "



## 56. CASTELAMARE.

Pencil drawing, 11 in. high by 1 ft. 5 $\frac{1}{4}$  in. wide. Inscribed "Castlemare,  
March 2nd, W.M."

*Presented by Mr. Robert H. Edmondson.*

## MURRAY (C. Fairfax).

### 57. ST. GEORGE AND THE DRAGON.

Water-colour drawing, 1 ft. high by 2 ft. 7 in. wide. Painted in 1885.

*Presented by the Trustees of the Public Picture Gallery Fund.*

This is a reduced water-colour copy, made by Mr. Murray, in 1885, of the large picture by Vittore Carpaccio in the Church of San Giorgio de' Schiavoni, in Venice, painted in 1502.

In 1451 the sailors of Illyria, having compassion on the miserable lot of a great number of their compatriots, who died in Venice without means of burial, decided to establish a charitable association under the patronage of St. George and St. Triphon. By decree of May 19, 1451, the Council of Zen approved of this foundation, and a little while after, Lorenzo Marcello, prior of the Monastery of St. John of Jerusalem, granted them, within the convent buildings, several rooms in which to meet for purposes of worship. In 1501, the convent having fallen into ruins, the Illyrians built a chapel consecrated to St. George, which Jacopo Sansovino finished in 1551. The interior of this oratory was decorated with nine paintings by Carpaccio, three of which he represented scenes from the legend of St. George, which are considered to be among his finest works.

For memoir of Carpaccio, see page 5.

## NEWMAN (H. R.).

H. Roderick Newman is an American artist, who has worked chiefly in Florence and its neighbourhood, and also in Cairo. He was employed regularly by Mr. Ruskin to make architectural records for the Museum at Sheffield. Among his drawings in the Ruskin Museum are representations of the Baptistry, Giotto's Tower, and Duomo, Florence, and a number of small Italian landscapes. Ruskin regarded these Florentine drawings as "quite the most valuable records yet existing of the old city and her Duomo."

258. ST. MARTINO, LUCCA.

Water-colour drawing, 2 ft. 2 in. high by 1 ft. 4 $\frac{1}{4}$  in. wide. Painted in 1877.

*Presented by the Right Hon. William Kenrick, P.C.*

The Cathedral of Lucca, S. Martino, was erected in 1060-70 in the Romanesque style by Bishop Anselmo Badagio (afterwards Pope Alexander II.), but afterwards frequently restored, with a sumptuous façade. The vestibule was added in 1233 and the choir was begun in 1308. The vestibule contains sculptures of the beginning of the 13th century, representing the history of St. Martin. Over the small door is St. Regulus on the right, and a "Descent from the Cross" on the left, by Niccolo Pisano; below, the "Adoration of the Magi," of Pisano's school. The church is entered by three doors of carved wood, that in the centre being the finest.

NOBLE (John S.).

259. READY FOR WORK.

On canvas, 5 ft. high by 3 ft. 9 $\frac{1}{2}$  in. wide.

*Presented by Mr. G. H. Johnstone.*

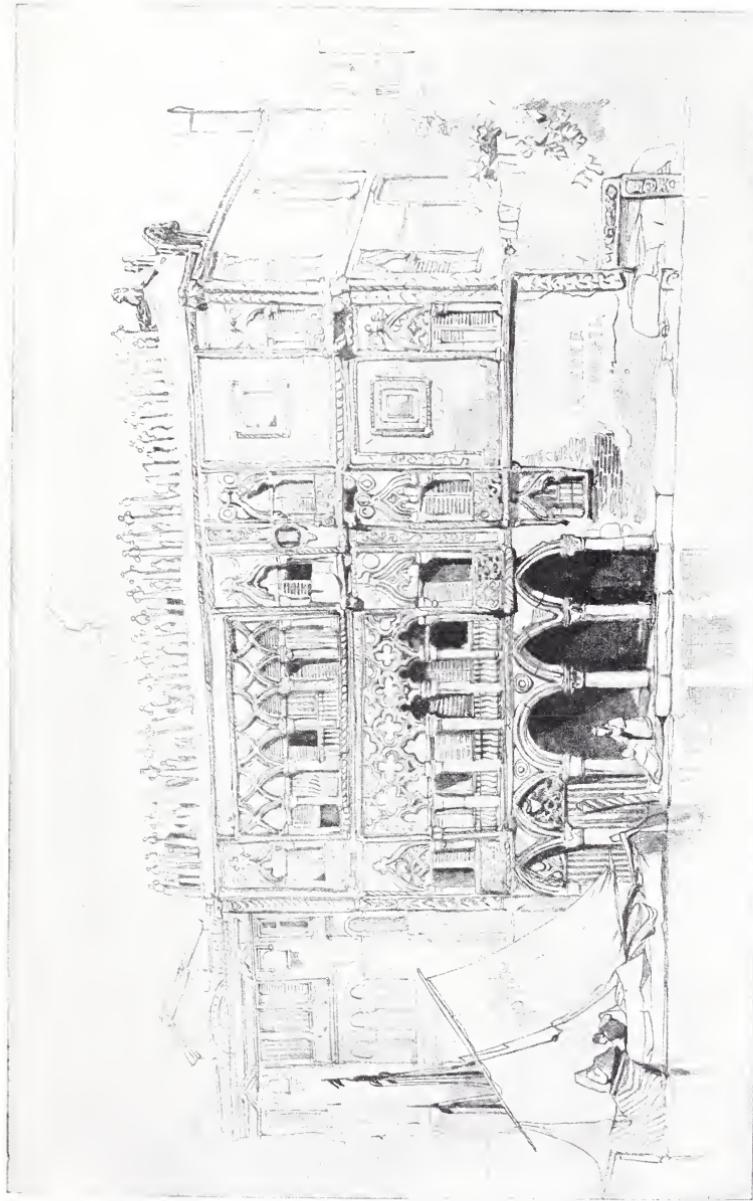
NORTH (J. W.), A.R.A.

John William North was born near London, in 1841. He studied for a time at the Marlborough House School of Art, and afterwards at South Kensington. Later on I worked with Frederick Walker, G. J. Pinwell, and Charl Green, under Mr. J. W. Whymper, at Lambeth. M North and Walker worked together for a number of years and the latter's work was in consequence much influenced by the cold colouring of his earlier changing to the warmth of his later manner. Mr. North was elected an Associate, and ultimately a Member, of the Royal Society of Painters in Water-colours; and in 1893 was made an Associate of the Royal Academy. He is chairman of a limited company which was formed in 1895, in conjunction with the R.W., to supply artists with a guaranteed pure and reliable paper. According to Mr. Herkomer, the special characteristic of his art lies in its singular charm of sensitive beauty. He is a slow worker, and produces comparatively little. His home is in Somersetshire.

260. SWEET WATER MEADOWS OF THE WEST.

On canvas, 4 ft. 3 in. high by 6 ft. 1 in. wide.

*Presented by the Right Hon. William Kenrick, P.*



No. 246.

CA' D'ORO PALACE, VENICE.

WILLIAM J. MÜLLER.



## OLSSON (Julius).

Julius Olsson was born in London, in 1864, and, after finishing his education, entered a merchant's office in the city, where he remained for four years. He then abandoned business for art, in which, however, he received no instruction, being entirely self-taught. For some years he travelled, spending much time afloat, and it was on board ship that his studies of the sea were made. He spent a couple of winters in Sark, in the Channel Islands; and in 1890 settled down in St. Ives. His first success was made when one of his pictures was purchased for the Carnegie Gallery, in Pittsburg, U.S.A. He has been a member of the Royal Society of British Artists and the New English Art Club, and is now a member of the Society of Oil Painters. He received honourable mention at the Parisalon in 1900, and a gold medal in 1903. He has exhibited regularly at the Royal Academy since 1892. Among his more recent pictures may be mentioned "The Coasts of the Sirens" (R.A., 1899); "Frosty Evening" (New Gallery, 1899); "The Derelict" (R.A., 1900); "Winter Evening" (New Gallery, 1901); "Storm" (R.A., 1902); "The White Squall" (R.A., 1903); and "The Tempest" (R.A., 1904).

### 61. THE WHITE SQUALL.

On canvas, 3 ft. 11 $\frac{1}{2}$  in. high by 4 ft. 11 $\frac{1}{2}$  in. wide. Painted and exhibited Royal Academy, 1903. *See Illustration.*

*Presented by Mr. William A. Cadbury.*

This picture was painted at the Land's End, a district in which the artist has done much of his best work, and represents a ground sea tumbling in over sunken reef.

## O'NIEL (Henry N.), A.R.A.

Henry Nelson O'Niel was born at St. Petersburg in 1817, but was brought to England at the age of five. In 1833 he became a student at the Royal Academy Schools. Some years afterwards he went to Italy with his fellow-student Elmore. On his return he rapidly rose to fame as a contri-

butor to the Royal Academy Exhibitions, and was elected an Associate of that body in 1860. "The Death of Raphael" is considered his best picture. He also executed a number of landscapes and portraits, and was the author of various treatises on art. He died March 13th, 1880.

## 262. THE TRIAL OF QUEEN CATHERINE.

On canvas, 1 ft. 4 $\frac{3}{4}$  in. high by 2 ft. 1 $\frac{1}{2}$  in. wide.

*Presented by Colonel Ratcliff.*

Catherine of Aragon, daughter of Ferdinand and Isabella of Spain, was the first wife of Henry VIII. He had no male heirs, and all her children died young except Mary. This uncertainty about the succession to the throne would be likely to again plunge England into conflict. The queen, too, was old and sickly, and the king had become enamoured of Ann Boleyn, a lady of the court. Cardinal Wolsey was in favour of the divorce, which the Pope was asked to grant on the ground that the marriage was irregular, Catherine being the widow of Henry's eldest brother, Arthur, Prince of Wales. The Pope appointed a court to try the validity of the marriage in 1529—but their decision, given against Catherine, was revoked by him. But the king's patience became exhausted. Wolsey was disgraced, Henry privately married Ann Boleyn, an act was passed forbidding appeals to Rome, and in 1533 Archbishop Cranmer granted the divorce. The picture represents the latter trial, the scene being taken from Shakespeare's *Henry VIII.*, when Catherine flings herself at the king's feet, saying:—

"Sir, I do desire you, do me right and justice ;  
And to bestow your pity on me : for  
I am a most poor woman, and a stranger,  
Born out of your dominions."

*Henry VIII., Act ii., Scene iv.*

## OPIE (John), R.A.

John Opie was born near Truro, in May, 1761 ; his father was a carpenter. He early gave indications of unusual ability, and having attracted the notice of Dr. Wolcot, was taken by him to London, and introduced to Sir Joshua Reynolds. Opie was an exhibitor at the Royal Academy in 1782, and for some time he created a considerable sensation in London as the "Cornish Genius." He painted in a broad manner, and was successful both as a historical and a portrait painter. He was made a member of the Academy in 1788. In 1805 he obtained the professorship of painting at the Royal Academy, but delivered one course of lectures on



No. 248.

ROME.

WILLIAM J. MÜLLER.

Paul, Petrus & V. V. W.  
Antiquities of Rome  
Illustrated by  
William J. Müller - New York



in 1807, and in an incomplete state—on design, on invention, on chiaroscuro, and on colouring. He did not live to write the two intended on composition and expression. He died in the prime of life, April the 9th, 1807, and was buried by the side of Sir Joshua Reynolds, in St. Paul's Cathedral.

263. DETECTED CORRESPONDENCE.

On canvas, 7 ft. 9 in. high by 5 ft. 5½ in. wide.

*Presented by the Society of Arts.*

OULESS (Walter William), R.A.

Walter William Ouless was born at St. Heliers, Jersey, on September 21st, 1848. He was educated at Victoria College, Jersey, and went to London in 1864, being admitted a student of the Royal Academy in the following year. While there he took a silver medal in the Antique School. He has been a constant exhibitor at Burlington House since 1869, his first works being subject pictures; but in 1872, acting on the advice of Millais, he took to portrait painting, and has since devoted himself almost entirely to that branch of art. He was elected an Associate of the Royal Academy in 1877, and an R.A. in 1881. He has painted portraits of many of the leading members of the learned professions, and of the army, navy, and church, and has received a number of medals and honours at various Continental Exhibitions.

264. ALDERMAN CHARLES GABRIEL BEALE,

Three times Lord Mayor of Birmingham, 1897-98, 1898-99, 1899-1900.

On canvas, 3 ft. high by 2 ft. 3½ in. wide. Painted in 1901.

*Presented by the Subscribers.*

PATTEN (G.), A.R.A.

George Patten, A.R.A., the son of a miniature painter, was born in 1801. He entered as a student of the Royal Academy in 1816, and followed the profession of a miniature painter until 1830, but afterwards practised oil-painting. In 1837 he went to Italy for the purpose of study, and in the same year was elected an Associate

of the Royal Academy. In 1840 he went to Germany, and painted a portrait of Prince Albert, who subsequently appointed him Painter-in-Ordinary. After this he obtained a large practice in presentation portraits. He painted subjects similar to those of Etty. In the latter part of his life he lived at Ross, Herefordshire. He died in March, 1865.

265. A NYMPH AND CUPID.

On canvas, 4 ft.  $7\frac{1}{2}$  in. high by 3 ft. 9 in. wide. Painted in 1831.

*Presented by the Society of Arts.*

PETTITT (Edwin A.).

Edwin Alfred Pettitt, son of J. P. Pettitt, was born in Birmingham in 1840, but left for London at an early age. He spent many years painting in Switzerland and Italy, and was a regular exhibitor at the Royal Academy and other London and provincial exhibitions. When the Queen visited North Wales in 1889, a picture of "Bala Lake," painted by Mr. Pettitt, was subscribed for and presented to her Majesty by the ladies of Bala.

266. THE MATTERHORN.

On canvas, 4 ft. 8 in. high by 3 ft.  $7\frac{1}{2}$  in. wide.

*Presented by Mr. Henry Wilmott.*

The Matterhorn, 14,800 feet high, was ascended for the first time in 1865 by Mr. Whymper, the artist, Lord Francis Douglas, Mr. Hudson, Mr. Hadow, and three guides—the two Tangwalders and Croz. In descending a slip by one of the party cost the lives of Lord Francis Douglas, Hudson, Hadow, and Croz, who fell from near the summit on to the glacier below a distance of over five thousand feet.

PHILLIPS (Thomas), R.A.

Thomas Phillips was born at Dudley, in Worcestershire, 18th October, 1770. He was placed, when still young, with Mr. Eginton, at Birmingham, to learn glass-painting, and in 1790 he went to London, with an introduction to West, who employed him to paint on the window of S.

No. 261.

THE WHITE SQUALL.  
JULIUS OLSSON.





George's Chapel, at Windsor. In 1792 he was an exhibitor at the Royal Academy, and in 1804 was elected an Associate. He appeared at first as an historical painter, but from the year 1796 his contributions to the exhibitions were almost exclusively portraits ; and he exhibited altogether 339 pictures in the Academy. Phillips was elected a Member of the Royal Academy in 1808 ; and in 1825 he succeeded Fuseli as Professor of Painting. He made a tour in Italy after his appointment, in company with Hilton, to enable him the better to discharge the duties of his office. He composed, in all, ten lectures, which he published in a collected form after his resignation of his professorship in 1832. He died at his house in George Street, Hanover Square, April 20th, 1845.

267. SIR JOHN FRANKLIN, R.N.

On canvas, 2 ft. 6 in. high by 2 ft. 0 $\frac{1}{2}$  in. wide.

*Presented by the Society of Arts.*

Sir John Franklin, Rear-Admiral, the famous Arctic navigator and explorer, was born in 1786. As a midshipman he took part in the bombardment of Copenhagen and the battle of Trafalgar. In April, 1818, he commanded the *Trent* in an expedition to discover the North-west passage, and returned unsuccessful in October of the same year. His second expedition started in 1825, and returned in 1827, after exploring a vast tract of the hitherto unknown coast of North America. He sailed on his third expedition on May 24th, 1845, and the last despatches received from him were dated July 12th of that year. He discovered the North-west passage by sailing up Victoria Straits and Peel Sound, now named Franklin Straits. Between the years 1848 and 1859 twenty-one expeditions were sent in search of him. Discoveries made by Lieutenant Hobson near Cape Victoria include a paper signed by Captain Fitzjames, certifying that Franklin died 11th June, 1847. Every member of this ill-fated expedition perished. A national monument to him and his companions was raised in Waterloo Place in 1866.

## PROUT (Samuel).

Samuel Prout was born at Plymouth, September 17th, 1783, and was taught drawing in the Grammar School of that town. He was delicate as a child, and drawing had great attractions for him. John Britton first employed him during a journey in Cornwall, when collecting materials for his *Beauties of England and Wales*. In 1802 he sent some

drawings to Britton which showed great progress, and he came to London to reside with him in Clerkenwell for two years. Here he copied the works of the best typographical draughtsmen of the day. In 1804 he exhibited at the Royal Academy, and continued to do so for two years, but had to live in the country on account of his health. In 1812 he came again to London, and resided at Stockwell. Improved in his art, he was an exhibitor at the Water-colour Society in 1815, and in 1820 was elected a Member. He first visited the Continent in 1818, and frequently afterwards on account of his health, becoming celebrated as a painter of churches, town halls, cathedrals, and market places. In 1824 he visited Venice and various parts of Italy. His perception of the picturesque was as remarkable as the skill with which he depicted its effects. He suffered much from ill-health, but was a constant worker and exhibitor. He died at Camberwell, February 10th, 1852, aged 68 years.

268. CHURCH PORCH AT TOURS, FRANCE.

Water-colour drawing, 12 $\frac{1}{2}$  in. high by 8 $\frac{1}{2}$  in. wide.

269. THE PORTICO OF OCTAVIA, ROME.

Water-colour drawing, 1 ft. 4 $\frac{3}{4}$  in. high by 11 $\frac{1}{2}$  in. wide.

*Presented by the Right Hon. William Kenrick, P.C.*

The Portico of Octavia was erected by Augustus, on the site of a similar structure of Metellus (B.C. 149), and dedicated to his sister. Under Titus it was destroyed by a fire which raged in this quarter of the city, but was restored by Sept. Severus and Caracalla in 203, as the inscription records. The Colonnade enclosed an oblong space, within which stood temples of Jupiter Stator and Juno. Columns from this structure are frequently seen built into other edifices. It was adorned with many admirable works of art, which formed part of the Macedonian booty, and it was here that the Medici Venus was found. In 770 the church of St. Angelo in Pescheria was built on the ruins of the colonnade by Stephen III., but having been frequently restored, it has lost its mediæval character.

### PYNE (J. B.).

James Baker Pyne was born in Bristol in 1800, and began to study law, but abandoned it, and, self-taught, struggled to make himself an artist. He soon obtained considerable

local reputation. In 1835 he moved to London, and first exhibited at the Academy in that year, and in 1842 was made a Member of the Society of British Artists, of which Society he was for many years Vice-President. He spent some time in Italy, Switzerland, and Germany. He published "Windsor and its Environs," "The English Lake District," and others, which soon caused him to be widely known. He died in 1870. He was fond of powerful contrasts, both of colour and light and shade. During his residence in Bristol he numbered W. J. Müller among his pupils.

270. CUMBERLAND LAKE SCENE: THIRLEMERE.

Water-colour drawing, 1 ft. 1 $\frac{1}{2}$  in. high by 1 ft. 7 $\frac{3}{4}$  in. wide. Painted in 1849. ✓

### REID (Flora M.).

Miss Flora MacDonald Reid was born in London, but returned to Scotland with her parents when three years old. She first studied drawing at the Edinburgh School of Art. With this exception, she received the whole of her art education from her brother, Mr. John R. Reid, who from the very beginning set her to study painting in the open air. Since then she has painted much abroad, particularly in Belgium, Holland, France and Norway. Her first exhibited picture was at the Royal Scottish Academy, when she was sixteen. From that time her most important pictures have been exhibited at the Royal Academy. Among them may be mentioned "The Last Sacrament," painted in 1895, and purchased by the Corporation of Liverpool. Pictures of hers have also been purchased by the Corporations of Leeds and Dudley for their permanent collections.

271. THE FIRST COMMUNION.

On canvas, 4 ft. high by 5 ft. wide.

*Presented by Mr. George Myers.*

### REYNOLDS (Sir Joshua), P.R.A.

Joshua Reynolds was born at Plympton, in Devonshire, July 16, 1723, where his father, the Rev. Samuel Reynolds,

was master of the grammar school. Sir Joshua was intended originally for the medical profession, but he evinced very early a taste for art. He was, accordingly, in 1741, placed with Hudson, the leading portrait painter in London ; he remained, however, with him only two years, and then set up as a portrait painter at Plymouth Dock, now Devonport. In 1746 he took apartments in St. Martin's Lane, and began practice in London. In 1749 he accompanied Commodore (afterwards Lord) Keppel, in the "Centurion," to the Mediterranean. After spending about three years in Italy, he returned at the end of the year 1752, by way of Paris, to England. He settled in London, and soon became the most distinguished painter in the capital. In 1768 he was unanimously elected president of the then newly-established Royal Academy of Arts in London, and was knighted by George III. on the occasion. He succeeded Allan Ramsay as principal painter-in-ordinary to the King in 1784. He died at his house in Leicester Square, February 23, 1792, and was buried with great pomp in St. Paul's Cathedral. He exhibited altogether 245 works at the Royal Academy, his contributions amounting on an average to eleven annually. He delivered fifteen discourses on art in the Royal Academy. Several complete editions of his literary works have been published. His portraits are extremely numerous ; the prints after them amount to about seven hundred.

272. DR. JOHN THOMAS, LORD BISHOP OF ROCHESTER.

On canvas, 4 ft. 1 $\frac{1}{2}$  in. high by 3 ft. 3 $\frac{1}{2}$  in. wide. *See Illustration.*

Dr. John Thomas was born at Carlisle, October 14th, 1712, and from the grammar school there proceeded to Queen's College, Oxford. He was ordained in 1737, and became D.C.L. in 1742. In 1769 he was Prebendary of Westminster, and was promoted to the Deanery upon the resignation of Bishop Pearce. He also succeeded the latter as Bishop of Rochester on his death in 1774, and filled the position until his death on August 22nd, 1793. He was also Dean of the Most Honourable Order of the Bath. Bishop Newton, who wrote his life, tells a quaint story about the confusion between this bishop and another of the same name :—" Which Dr. Thomas do you mean ?" " Dr. John Thomas." " But they are both named John." " Well, the Dr. Thomas who has a living in the City." " They both have livings in the City." " I mean the Dr. Thomas who is Chaplain to the King." " They are both Chaplains to the King." " Well, the Dr. Thomas who is a very



No 272 DR. JOHN THOMAS, BISHOP OF ROCHESTER.  
SIR JOSHUA REYNOLDS, P.R.A.



good preacher." "They are both very good preachers." "The Dr. Thomas who squints." "But they both squint!" This is quoted in Stanley's *Memorials of Westminster Abbey*.

## RICHMOND (Sir W. B.), R.A., K.C.B., D.C.L.

William Blake Richmond, son of George Richmond, R.A., was born in London, November 29, 1843. He obtained two silver medals at the Royal Academy Schools in 1857. In 1859, 1860, and again in 1865, he travelled in Italy, in the latter year working in Rome at sculpture, architecture, fresco, and tempera painting. In 1870 he settled in England, and painted numerous portraits and other pictures. In 1873 he executed a series of frescoes, illustrating *The Life of Woman*, for Mr. J. S. Hodgson, of Lythe Hill, Haslemere. In 1873 also, he executed the colossal "Prometheus," exhibited in the Academy, which he has since presented to the Birmingham Art Gallery. Since then he has exhibited many works at the Academy and Grosvenor Gallery. He was elected Slade Professor at Oxford, in the place of Mr. Ruskin, in 1878, but resigned the post in 1883, when Mr. Ruskin again filled it. He received an honorary M.A. degree, and was elected a Fellow of the Society of Antiquaries. He has made many studies in many parts of Italy, Greece, and Egypt, during several successive journeys. He was elected an Associate of the Royal Academy in 1888, and an R.A. in 1895. In 1897 he was made a K.C.B. He designed and supervised the carrying out of the internal mosaic decorations in St. Paul's Cathedral.

### 273. AN AUDIENCE IN ATHENS DURING THE REPRESENTATION OF THE AGAMEMNON.

On canvas, 6 ft. 10 $\frac{1}{2}$  in. high by 9 ft. 11 $\frac{1}{2}$  in. wide. Painted in 1884, and exhibited in the Grosvenor Gallery, 1885.

*Presented by the Trustees of the Public Picture Gallery Fund.*

"The picture represents the theatre at Athens during the description of the murder of Agamemnon, as given by Clytemnestra in the 'Agamemnon' of Aeschylus. The scene is instinct with terror in the faces and actions of

the spectators, who sit in three rows under the shadow of the valarium extended above the colonnade which goes from side to side. Between the white shafts of the columns are seen the rocky ground near the city, the Acropolis with its group of temples, the fanes of Theseus and Bacchus, cypresses and gigantic pines, and summer clouds trailing across the sky. The spectators are all attention ; the triple line of eyes is concentrated upon the stage, where we seem to stand near the tragedian who has entered with the axe.

" In the centre is the archon on his throne ; near him on each hand stands a young priest of Bacchus, clad in leopard's skin. To the right and left sit the elders of Athens. One of them seems to be conscience-stricken, and betrays an inward awe that is not evinced by his companions. At the extremities of this row are the slaves of the theatre, each in his quasi-Egyptian attire, with his hands folded before him, and absorbed by the passion of the actor, although all heed for ordinary displays of emotion has long been unknown to them. Of the rank and file of the spectators, one stands upright in the row ; two, leaning forward on the bench, rest their chins upon their hands ; while another, who has a red mantle about his head, is still as a statue, and lets his interknit fingers lie in his lap. Several appear to be entranced. One has not moved his hands from the place they occupied on the back of the seat when the actor entered, and his face is fixed like a mask. One has thrust his long thin visage between his attenuated hands, while the strident voice rings in his ears, ' I dare avow his death and justify the deed ! ' The shifting eyes of some seem to follow the movements of the murderous axe, and some sinking backwards, draw their breath deeply."

When Agamemnon went to the Trojan war, he left his cousin *Ægysthus* to take care of his wife and his family and all his domestic affairs. In the absence of Agamemnon, *Ægysthus* made his court to Clytemnestra and publicly lived with her. Her infidelity reached the ears of her husband before the walls of Troy, and he resolved to take full revenge upon her and her lover upon his return. He was prevented from putting his schemes into execution ; Clytemnestra, with her lover, murdered him on his arrival, as he came out of the bath, or, according to other accounts, as he sat down to a feast prepared to celebrate his happy return. Cassandra shared his fate ; and Orestes, the son of Agamemnon, would also have been deprived of his life, like his father, had not his sister Electra removed him from the reach of Clytemnestra. After this murder, Clytemnestra publicly married *Ægysthus*, who ascended the throne of Argos. Orestes, after an absence of seven years, returned to Mycenæ, resolved to avenge his father's murder. He concealed himself in the house of his sister Electra, who had been married to a person of mean extraction and indigent circumstances. His death was publicly announced, and when *Ægysthus* and Clytemnestra repaired to the Temple of Apollo, to return thanks to the god for the death of the surviving son of Agamemnon, Orestes, who, with his faithful friend, Pylades, had concealed himself in the Temple, rushed upon them and killed them with his own hand. They were buried without the walls of the city, as their remains were deemed unworthy to be laid in the sepulchre of Agamemnon.

Sir W. B. Richmond gives us the aspect of the Athenian audience at the moment that Clytemnestra describes the slaying of Agamemnon, exclaiming :

“ Him twice I smote—twice groaning prone he fell  
With limbs relaxed ; then, prostrate where he lay,  
Him with third blow I dowered, votive gift  
To Hades, guardian of the dead below ;  
Then as he fell he chafed his soul away.”

A. SWANWICK—*Translation.*

274. PROMETHEUS.

On canvas, 13 ft. 11 in. high by 6 ft. 11 in. wide.

*Presented by the Artist.*

Prometheus surpassed all mankind in cunning and fraud. He ridiculed the gods, and deceived Jupiter himself. That god, to punish Prometheus and the rest of mankind, took away fire from earth ; but Prometheus, with the assistance of Minerva, climbed the heavens, and stole fire from the chariot of the sun. Therefore Jupiter caused him to be carried to the top of Mount Caucasus, where he was chained to a rock, and for 30,000 years a vulture was to feed upon his liver, which was never diminished, though continually devoured. After 30 years of torture he was delivered by Hercules, who killed the bird of prey.

## RIVIERE (Briton), R.A., D.C.L.

Briton Riviere was born in London, August 14th, 1840, being the son of Mr. W. Riviere, an artist of standing in London, who contributed to the Westminster Hall Exhibition of Cartoons in 1843, and who was head of the Drawing School at Cheltenham College, and afterwards a teacher of drawing at Oxford. He studied under his father for nine years ; entered the University, and took his M.A. degree in 1873. The first pictures he exhibited were home rural scenes, such as “Sheep on the Cotswolds,” in the Royal Academy, 1858. For four years after that he came under the influence of the Pre-Raphaelites, and his pictures were rejected at the Academy during that period. Since 1864 he has painted many famous pictures, always choosing his subjects among animals. He was elected an A.R.A. in 1878, and a Royal Academician in 1881. Among his principal pictures may be mentioned—“The Long Sleep,” 1866 ; “Charity,” 1870 ; “Circe and the Friends of Ulysses,” 1871 ; “Daniel in the Lion’s Den,” 1872 ; “Argus,” 1873 ; “The Last of the Garrison,” 1875 ; “Pallas Athene and the Swineherd’s Dogs,” 1876 ; “An Anxious Moment,” “The Ruins of Persepolis,” 1878 ;

“In manus tuas, Domine,” “The Poacher’s Widow,” 1879; “The Magician’s Doorway,” 1882; “The Unclean Spirits entering into the Swine,” 1883; “The King and his Satellites,” 1884; “Væ Victis,” in 1885; “Rizpah,” and “Union is Strength,” in 1886, etc. He was elected a D.C.L. of Oxford, 1891. A number of his finest works were exhibited in this Gallery in 1892. Many of his pictures have been engraved, and others have been etched by various well-known artists.

275. PHŒBUS APOLLO.

On canvas. 4 ft. 5 $\frac{1}{2}$  in. high by 8 ft. wide.

*Presented by the Trustees of the Public Picture Gallery Fund.*

In Greek mythology Apollo is called Phœbus, or the sun-god, because he drove the chariot of the sun. He was a son of Jupiter and Latona, and brother of Diana. He received from Jupiter the power of knowing futurity, and he was the only one of the gods whose oracles were in general repute all over the ancient world. He was the god of all the fine arts, of medicine, music, poetry and eloquence, of all which he was deemed the inventor. He is generally represented with long hair, a tall, handsome, beardless young man, holding in his hand a bow, and sometimes a lyre. He had temples and statues in every country, particularly in Egypt, Greece, and Italy. His most splendid temple was at Delphi, where every nation and individual made considerable presents when they consulted the oracle.

### ROBSON (George Fennel).

G. F. Robson, an eminent landscape painter in water-colours, was born in Durham in 1790. He displayed a taste for drawing at a very early age, but received no regular instruction in art. At the age of 16 he went to London, and supported himself by his drawings, which he displayed in the window of a carver’s shop, and sold for small sums. A little later he tramped all over the highlands of Scotland, dressed as a shepherd, and made many transcripts of the beautiful scenery of Loch Katrine and its neighbourhood. He also visited the English Lakes, North Wales, and Ireland. He was a constant exhibitor with the Water-Colour Society. Robert Hills inserted animals, especially deer, in some of Robson’s drawings. He died in London, in 1833.

276. SHANKLIN CHINE, ISLE OF WIGHT.

Water-colour drawing, 9½ in. high by 11¾ in. wide. Signed "G. F. Robson."

RODEN (W. T.).

William T. Roden, the well-known Birmingham portrait-painter, was born in Bradford Street in 1817, and was apprenticed to an engraver named Dew, at the close of his association with whom he engraved for Messrs. Hogarth, publishers, his most noteworthy work being a plate of "John Knox preaching at the Court of Queen Mary." After following the art of engraving for about ten years, he took to portrait painting, and attained a considerable measure of success, his services being in great request for presentation portraits. Besides those in the Art Gallery and at Aston Hall, there are portraits by him in the Board Room of the General Hospital, at Saltley College, in the board rooms of banks and other institutions, and in the hands of private persons throughout the Midlands. Lord Palmerston sat three times to him. He co-operated with others in founding the old Birmingham Art Gallery, and was for many years an active member of the Royal Society of Artists. He continued to paint until a few years previous to his death, but on Christmas Day, 1890, he suffered from a stroke, which left him much weakened, and on the third anniversary of the attack he died at his sister's house in Handsworth, 1892.

277. JOHN HENRY CHAMBERLAIN.

On canvas, 2 ft. 5 in. high by 2 ft. 0½ in. wide. Painted in 1864.

*Presented by Mrs. Chamberlain.*

John Henry Chamberlain, architect, son of the Rev. Joseph Chamberlain, of Leicester, was born in that town on June 26th, 1831, and was educated at schools there and in London. At an early age he was articled to Mr. Henry Goddard, an architect of some note in Leicester, with whom he remained for several years. He became an ardent student of the works of Ruskin, and was led to visit Venice and other Italian cities, where he made careful drawings of monuments of early Gothic architecture. Returning to England in 1856, he settled in Birmingham, and in the erection of warehouses and residences endeavoured to effect an improvement in the style of the buildings. In 1864 he entered into partnership with Mr. William

Martin, and many of the most important buildings in the town were the result. In 1863 he became honorary secretary to the Midland Institute, which office he held without interruption until the day of his death. When he undertook the management there were only a few hundred students, but, through his incessant labour in developing the classes, the number was advanced to four thousand. In regard to the School of Art, his work was not less notable. He was appointed chairman in 1874, and the school, under his fostering care, rapidly advanced in magnitude and influence. The Society of Artists was another organization which engaged his special attention; he was elected a member in March, 1861, and was appointed Professor of Architecture, and in 1879 became Vice-President. He was, also, one of the first trustees of Mr. Ruskin's St. George's Guild. On October 22nd, 1883, he delivered a lecture on "Exotic Art," at the Midland Institute, and died suddenly of heart disease directly afterwards.

## 278. SAMUEL LINES.

On canvas, 4 ft. 1 in. high by 3 ft. 3½ in. wide. Painted in 1863.

*Permanent Loan from the Council of the Midland Institute.*

For memoir of Samuel Lines, see page 97.

## 279. PETER HOLLINS.

On canvas, 4 ft. 1½ in. high by 3 ft. 3 in. wide.

*Presented by the Subscribers.*

Peter Hollins, the eldest son of William Hollins (1754-1843), sculptor, was born in 1800, in his father's house in Birmingham. He received his education as a sculptor from his father, and took lessons in drawing from J. V. Barber. (See page 8.) He assisted his father in many of his works, including those at Alton Towers. He worked for a short time in Chantrey's studio. About 1828 he removed to London, and settled in Old Bond Street. He obtained many commissions, and his work was much admired. At the Royal Academy he frequently exhibited busts, allegorical groups, and historical subjects. On the death of his father he returned to Birmingham, and restored the tower front of St. Philip's Church in memory of him. He executed many important works in the town, including the statues of Sir Robert Peel and Sir Rowland Hill. There are fine monuments executed by him in Malvern Priory Church, Lichfield Cathedral, and Weston Church, Shropshire. He was a devoted friend and member of the Birmingham Society of Artists through all its vicissitudes, and was one of its Vice-Presidents. He died in Great Hampton Street, Birmingham, on August 16th, 1886. He was well known and universally popular in the town. The above portrait of him was purchased by subscription and presented to the Art Gallery.

## 280. HIS EMINENCE CARDINAL NEWMAN, D.D.

On canvas, 4 ft. 1½ in. high by 3 ft. 4 in. wide. Painted in 1879.

*Presented by the Subscribers.*

hn Henry Newman, Cardinal Deacon of the Holy Roman Church, was in London in 1801, and educated at Ealing School, whence he proceeded to Trinity College, Oxford, where he graduated B.A. in 1820, and elected Fellow of Oriel College. In 1825 he became Vice-Principal of Alban's Hall, and in 1826 Tutor of his college. In 1828 he accepted incumbency of St. Mary's, Oxford, with the outlying chaplaincy of Emore; and in 1842 he quitted Oxford, and established at Littlemore an ecclesiastic community on a mediæval model, over which he presided for three years. He held St. Mary's until 1843, when by his preaching he gained such influence over the younger members of the University that he became, in conjunction with Dr. Pusey, the recognised leader of the High Church Party. He took a leading part in the publication of the *Tracts for the Times*, to which he contributed the final tract, No. 90, which was severely censured by the University authorities. In October, 1845, he seceded from the Established Church, was received into the Roman communion, and, after being ordained priest, became founder of the English Oratory, and head of its Birmingham House. In 1854 he was appointed Rector of the newly-founded Catholic University in Dublin, but resigned in 1858, and established a school for the sons of Roman Catholic gentry in Birmingham. Dr. Newman was created and proclaimed a Cardinal Deacon by Pope Leo XIII., in 1879. He wrote and published many lectures, sermons, essays, and books, including an autobiographical record of his life, entitled *Apologia pro Vitâ Suâ* in 1864; a collection of Poems in 1868; and an *Essay on Assent* in 1870. He died on August 11th, 1890.

## JOSEPH MOORE.

On canvas, 1 ft. 11 $\frac{3}{4}$  in. high by 1 ft. 7 $\frac{1}{2}$  in. wide.

*Bequeathed by Mr. Joseph Moore.*

Joseph Moore, the eminent Birmingham medallist and die-sinker, was born at Eastbourne in 1817, his parents removing to Birmingham a few weeks after his birth. In early life he showed much aptitude in drawing, and this led to his apprenticeship to Mr. Thomas Halliday, a die-sinker who then stood at the head of his profession. He attended the drawing classes held by the late Samuel Lines. For a good many years of his early working life he was engaged solely in the production of dies for commercial purposes, but even while so occupied, he had a strong bias towards the purely artistic side of die-sinking. He went first into partnership with Mr. John Allen, a highly ingenious mechanician, but their business was not successful, so that he began business for himself as a die-sinker, first in Summer Lane, and afterwards in Pitsford Street, where he remained until his death. He produced many medals of great note and beauty. Though he employed other artists in his business, the finest of his works were cut from first to last by his own hand. A small selection of them was presented by him to the Corporation Art Gallery some years ago. He died 1892.

## ROMNEY (George).

George Romney, the celebrated portrait painter, was born at Dalton, in Lancashire, December the 15th, 1734. His father was a cabinet-maker of that town, and brought Romney up to his own business; but the son having shown decided ability for drawing, the father was induced to place him, at the age of nineteen, with a travelling portrait painter named Christopher Steele, then established at Kendal. In 1756 Romney married, and in the following year began painting on his own account. His first production, a hand holding a letter, for the post office window at Kendal, remained there for many years. For five years Romney practised at Kendal, and ultimately with such success that in 1762 he ventured to try his fortunes in the capital. In London he rose rapidly to fame and fortune, and in 1773 he visited Italy. He returned to London in 1775, and took a house in Cavendish Square. From this time he divided the patronage of the great and wealthy with Reynolds and Gainsborough; but his wife and family were never called to share his success; they remained at Kendal, and during thirty-seven years he paid only two visits to the north. In 1799, however, he broke up his establishment at Hampstead, where he had built himself a large house and studio, and rejoined his family at Kendal. He died at Kendal, November 15th, 1802, and was buried at his birthplace, Dalton.

### 282. LADY HOLTE, WIFE OF SIR CHARLES HOLTE.

On canvas, 2 ft. 5 $\frac{1}{2}$  in. high by 2 ft. 0 $\frac{1}{2}$  in. wide. Painted in 1783. *See Illustration.*

*Presented by Mr. Charles Holte Bracebridge.*

She was Ann, daughter of Pudsey Jesson, Esq., of Langley Hall, Warwickshire, and married Charles Holte in 1754, who succeeded his brother Sir Lister Holte, in 1770. She died March 14th, 1799, at Redland Court, Gloucestershire. (For the portrait of Sir Charles Holte by Gainsborough see No. 172.)

## ROOKE (T. M.), A.R.W.S.

Thomas Matthews Rooke was born in Marylebone, 1782, and was a pupil of the South Kensington and Royal



No. 282.

LADY HOLTE.

GEORGE ROMNEY.



cademy Schools. In 1869 he entered the studio of the te Sir Edward Burne-Jones. In 1877 he exhibited "The tory of Ruth," which was purchased by the Chantrey rustees, and in 1879, "King Ahab's Coveting." In the tter year Mr. Ruskin revived in him an early predilection r outdoor painting, preferably of interesting buildings as ain subjects. In 1879 he went to Venice to make studies the mosaics and other details of St. Mark's, which at at time was threatened with restoration, for the St. eorge's Guild. By a disastrous accident most of the rawings he then made, some twenty in all, were lost. "I ount it," wrote Mr. Ruskin, "one of the most curious pieces of ill-fortune which has befallen the Guild, that the reater part of the series of exquisite drawings produced by Ir. T. M. Rooke were destroyed by fire in the St. Gothard unnel—the Sardinian Railway Company wholly refusing compensation." Mr. Rooke spent some years in doing uch work, much of which is to be seen in the Ruskin Museum at Sheffield, while his drawings of later date are in this Gallery. In 1891 he was elected an Associate of the Royal Water-Colour Society.

### 83. WEST PORCH OF THE CHURCH OF ST. STEPHEN, BEAUVAINS.

Water-colour drawing, 2 ft. 3 in. high by 1 ft. 9 $\frac{1}{2}$  in. wide. Painted in 1893.

*Presented by the Subscribers of the Society for the Preservation of Pictorial Records of Ancient Works of Art.*

This drawing was made by Mr. Rooke (under the auspices of the Earl of Carlisle and Sir E. Burne-Jones), in fulfilment of a wish expressed by Mr. Ruskin, in 1888, when he was himself studying this church, and making sketches of its details. Since the drawing was made the gable of the porch has been restored, as well as some of the masonry and capitals of the windows above.

The west porch of the Church of St. Stephen, at Beauvais, is one of the finest pieces of 13th century Gothic in the north of France. The imagery suffered much at the time of the French Revolution, when every figure was mutilated. Nevertheless the original design can readily be traced. The main subject is the "Coronation of the Virgin," surrounded by the circles of heaven, which are represented on the rows of stone work in the arch. The Heavenly Father is in the apex, the Saints in the two outer rows, Angels next, and on the innermost row as many of the four-and-twenty elders of the Apocalypse as could there be placed. The design on each of these

stones in the arch is complete in itself, a figure surrounded with beautiful ornament. This consists, in the outer row, of a double border of roses; in the next of oak leaves; the next the wings of the angels form the ornament; in the last row the elders sit each in a most lovely border, that has unfortunately suffered most of all. Below the Coronation the many mansions and battlements of Heaven separate it from the two groups of the Nativity and the Martyrdom of St. Stephen, to whom the Church is dedicated. There was originally a row of four large figures on each side of the entrance. These, with the central figures between the doors, have entirely disappeared. The porches of Amiens and Chartres are similarly arranged and the figures have happily escaped destruction. The doors themselves, with their fine wrought-iron hinges, are original.

284. SCULPTURE ON THE WEST PORCH OF CHARTRES CATHEDRAL.

Water-colour drawing, 1 ft. 9 $\frac{1}{2}$  in. high by 9 in. wide. Painted in 1894.

*Presented by the Subscribers.*

The Cathedral of Notre Dame in Chartres is one of the most magnificent and strongly built in Europe, conspicuous far and near, with its two tall but unequal bell towers and spires surmounting the hill on which the city stands. Among its most striking and interesting features, after its vast dimensions and elegant proportions, are two rich and singular lateral portals, its painted glass scarcely equalled in France, and its three rose-windows. In the west front, which is simple in its style, we have to remark the triple portal of pointed arches, the centre one, called *Port Royal*, being supported and flanked by statues of royal saints. These are attenuated figures with formal plaited drapery, characteristic of the Byzantine sculpture of the 12th century. Above the door is the image of Christ in an oval, with the symbols of the four Evangelists. Below these are the 14 prophets, and in the arches above the 24 Elders of the Apocalypse, playing on musical instruments. The church was three times destroyed by fire. As it now exists it was dedicated in 1260, so that the greater part of it is 13th century work.

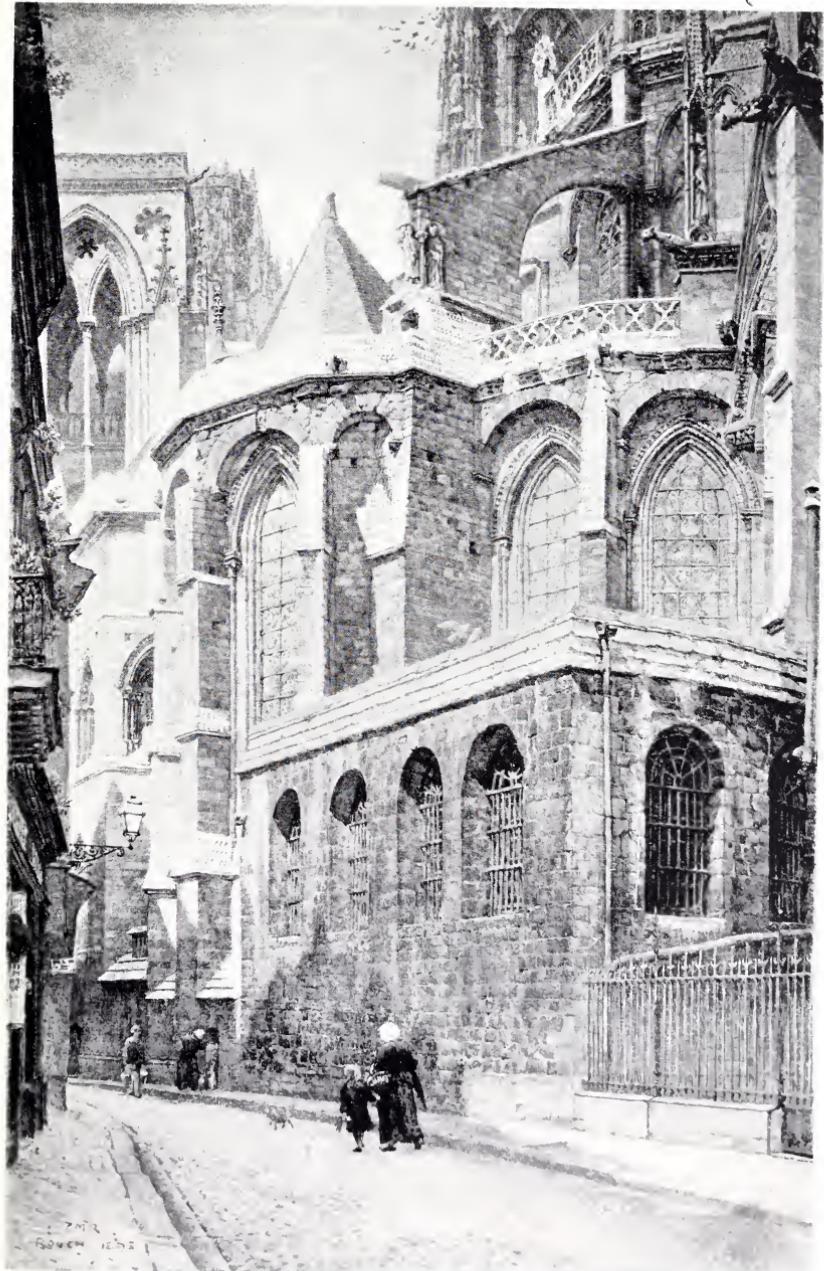
285. ROUEN CATHEDRAL, FROM THE SOUTH-EAST.

Water-colour drawing, 1 ft. 9 $\frac{1}{2}$  in. high by 1 ft. 2 in. wide. Painted in 1895.

*See Illustration.*

*Presented by the Subscribers.*

The Cathedral of Rouen, Notre Dame, dating chiefly from the 13th century, and finally completed in the 16th, is one of the best known of the greatest mediæval buildings of Northern France, and it has for us a special interest from its having been mainly built when Normandy belonged to the English crown. The architecture is, however, essentially French, and although the exterior of the building has suffered much from restoration, it is still supremely beautiful. The view in the above drawing is from the street running eastwards from the south transept door, and nearly all the masonry here shown is original and unrestored. The low square building



No 285.

ROUEN CATHEDRAL.

T. M. ROOKE, A.R.W.S.



in front is the sacristy, of the twelfth century. Behind it are two of the chapels, and part of the ambulatory of the choir, with pointed windows of the 13th century below the round arches. Still further back and partly hidden by the turn of the street, is the nearer of the two south transept towers, the tracery of which was drawn and described by Ruskin in *The Seven Lamps of Architecture*. This transept is roofed with copper, which is now green, as shown in the drawing. The tower beyond is the well-known Butter Tower, so called from its having been built from sums paid for permission to eat butter during Lent.

## 286. THE VINE DRESSERS' WINDOW, CHARTRES CATHEDRAL.

Water-colour drawing, 10 in. high by 8½ in. wide. Painted in 1894.

*Presented by the Subscribers.*

For an account of Chartres Cathedral, see note to No. 284.

This cathedral possesses a perfect treasure of painted glass, more than 160 windows being completely filled. They date for the most part from the 13th century, but the glass of the three west windows, one of which contains a tree of Jesse, is of the 12th. The windows in the nave and choir illustrate subjects from the Bible and legends of saints, while in the lower compartments are seen representations of various trades, shoemakers, basket makers, etc., showing that the trade guilds or corporations were probably the donors of the windows. The lowest part only of "The Vine Dressers' Window" is represented in the drawing, and this is divided into nine compartments, two of which represent the donors, the vine-dressers themselves in one, and Thibaut of Châteaudun in the other. The latter, who was probably their lord, must have had a bad reputation, as he was known as "Le Tricheur," or "The Ripper." The other compartments are devoted to the story of Joachim and Anna, including the Annunciation to them, the Refusal of their Sacrifice, their meeting at the Golden Gate, and little Mary in her Bath. The subject of the upper part of the window is the Birth and Life of the Virgin.

## 287. WEST DOOR OF ST. OURS, LOCHES.

Water-colour drawing, 1 ft. 6½ in. high by 1 ft. 10 in. wide. Painted in 1896.

*Presented by the Subscribers.*

Loches is one of the most picturesque towns of Touraine, the buildings crowded together round the base of a lofty rock. The Church of St. Ours is a very interesting monument of architecture, standing quite alone in its singularity. This collegiate church, which is within the area of the Chateau, was begun by Geoffroy Grise Gonelle, Count of Anjou, in 962, and continued by his son Foulques Nera, who built the nave. It was in part rebuilt in 1180 by Thomas Pactius. The low square vaulted porch, or narthex, of early Romanesque work, out of which opens a large and very perfect doorway, shown in the drawing, rich in mouldings and sculptured figures, was added in the 12th century. The carving of the doorway represents "the Divine Power, sitting, enthroned and adored, above the arch of a strange world:

the Portal to the Holy Place." St. Ours was a young man of Cahors, who established himself in Loches in a small monastery, and founded several Christian settlements in Touraine. Among other improvements he introduced water-mills. A Gothic chief named Silarius, not being able to deprive him of his mill, set up one of his own, and to work it drew away the water from the monks. Recourse to incessant prayer resulted in the destruction of the mill of Silarius by a flood. The later history of Loches and its neighbours is marked by constantly recurring law suits as to rights in water power for the mills. In and around the town the number of ecclesiastical foundations is remarkable.

288. THE CHAPEL OF ST. JEAN DU LIGET, IN THE FOREST OF LOCHES.

Water-colour drawing, 7*1*/<sub>4</sub> in. high by 12*1*/<sub>2</sub> in. wide. Painted in 1897.

*Presented by the Subscribers.*

The Chapel of the Carthusians of St. Jean du Liget, in the Forest of Loches, Touraine, is, with a ruined well close by, the only remnant above ground of a first settlement of the Monastery for which Henry II., as a Duke of Anjou, founded in 1176 a new place of abode a mile distant. This was, no doubt, partly in reparation for the murder of Thomas à Becket, since its gateway bore the following inscription:—"Anglorum Henricus rex, Thomae cedes cruentis, Ligeticos fundat Cartusiae monachos"—"Henry, King of England, founded this monastery of the Carthusians of Liget, in payment for the blood of Thomas."

289. WALL PAINTINGS IN THE CHAPEL OF ST. JEAN DU LIGET.

Water-colour drawing, 1 ft. 8*3*/<sub>4</sub> in. high by 3 ft. 3*3*/<sub>4</sub> in. wide. Painted in 1897.

*Presented by the Subscribers.*

The circular wall of the Chapel, built of hard chalk, is divided into eight spaces by its seven small windows and wide west doorway, that cuts into the greater part of the two adjacent walls; and, within, a design is painted on each of the six remaining spaces. Of these, the drawing shows the three on the south side, the subjects being, 1st, The Marys at The Sepulchre (No. 4); 2nd, The Death of Mary (No. 5); and 3rd, an epitomised Jess Tree, or Genealogy of Christ (No. 6). At the sides of the windows are canonized bishops, among them being Benedict, Giles, and Nicholas. Above these are heads of prophets, with inscriptions from their books. To the right is "Abraham," with "In thy Seed shall all the Earth be blessed," in Latin, on his scroll. The upper subjects were of the seven churches. The drawing shows "Loadiciam," and part of "Philadelphia" on the red band.

290. HOUSE OF THE SALAMANDER, IN LISIEUX.

Water-colour drawing, 1 ft. 9*3*/<sub>4</sub> in. high by 11*1*/<sub>2</sub> in. wide. Painted in 1891.

*Presented by an Anonymous Donor.*

Lisieux is a small town in Calvados, Normandy, some thirty miles from Caen. It was once the capital of the Celtic tribe, the Lescovians. The Hotel de la Salamandre, believed to have been the house of a goldsmith, is in the Rue aux Fèves (properly Fèvres), or Street of the Smiths. It is also locally named "Manoir François Premier," the salamanders sculptured on its corbels being the well-known device of that king. A drawing of this house, by Samuel Prout, was reproduced in Mr. Ruskin's illustrated catalogue of the Hunt and Prout Exhibition, held by the Fine Art Society in 1879.

291. NOTRE DAME LA GRANDE, POITIERS.

Water-colour drawing, 1 ft.  $2\frac{1}{2}$  in. high by 2 ft.  $3\frac{1}{2}$  in. wide. Painted in 1898.

Presented by the Subscribers.

This church is a very fine example of the florid Romanesque style in its remarkable west façade, which is covered with sculpture from top to bottom, happily not yet destroyed. Its architecture is closely connected with a group of churches lying to the south, the principal one being at Angoulême. The façade rests on three arches, the central one, forming the entrance, being circular, the two side ones pointed, but all decorated with mouldings and capitals of the same character. The rest of the front, on each side of a tall round-headed window, originally circular, is occupied by arcades filled with statues, and with bas-reliefs beneath. Above all, upon the summit of the gable, is the pointed almond-shaped niche (*vesica piscis*), containing a statue and other sculpture, much weather-worn. The whole façade is flanked by two round turrets, and the probable date is the middle of the 12th century. The whole of it is wonderfully mellowed by long exposure to the sun, and rain, and wind. There is a glow about it like that of a very old picture. The outlines of the innumerable figures are softened, not one angle remains. This ancient church, with all its magnificent wealth of ornament, stands modestly in the market place, and the booths of the peasants are about it. The common people come and go with their fruits, and flowers, and vegetables, and there are busy, noisy little carts and quaint old vehicles that seem nearly as ancient as the church itself.

Mr. T. M. Rooke, the artist, writes:—"The subjects of the sculpture, beginning on the lowest story at the further corner, are the Temptation; Nebuchadnezzar on his throne (as type of pride, the cause of original sin); the Prophets who foretell Christ's coming (four half-figures with scrolls and books); the Annunciation; a Jesse Tree (a figure holding branches that end in a flower, over which a dove stoops, indicative of the genealogical descent of Mary and Christ); the meeting of Mary and Elizabeth, each coming out of her city, the gate of which is held open by a maid; the Nativity—Mary pointing to the manger-cradle; the bathing of the Infant; and Joseph seated. In the upper arcading, the two outer figures are St. Martin and St. Hilaire, native and early Bishop of Poitiers. Next the window is Peter with the keys. The remaining three personages, and the eight in the lower row, are doubtless the other apostles, but there is now no means of distinguishing them. In the aureole of the gable above, is Christ Ascended, with the four Symbolic

Creatures about Him. The diagonal setting of the stones in the gable, at the top, is seen again in the spandrels of the upper story of the central tower, and the peculiar shaping of the stones next below them does not appear to be inlay, but the form of the construction of that part of the wall. On the roof of the central tower and the side pinnacles the scalework is an 'invitation' to the more rapid descent of the surface-moisture. The lower part of the central window is a restoration of about 1845, the near angle of the church a still later one. The side porch and chapel, seen beyond, are additions of the later Gothic period; between them, the chimneys and roof of a new Sacristy are visible."

## 292. WEST FRONT OF BOURGES CATHEDRAL.

Water-colour drawing, 2 ft. 6 in. high by 1 ft. 9 in. wide. Painted in 1899.

*Presented by the Subscribers.*

Bourges, the ancient capital of Berry, in France, was the capital of the kingdom under Charles VII., until Joan of Arc delivered Orleans in 1429. Louis XI. was born there in 1423. The Cathedral of St. Etienne is one of the most beautiful churches in France, its construction dating from the 13th century, although it was not finished until the 16th. The West front, though wanting in unity, has an imposing effect, and is exceedingly rich in decoration. It has five doors which correspond with the naves. These doors are ornamented with numerous sculptures, among which may be specially noted the tympanum of the central entrance, representing the Last Judgment. This door and the two on the right date from the 13th century, while those on the left are only of the 16th. In the centre of the façade is a magnificent rose-window. The tower on the north, called *Tour de Beurre*, or the Butter Tower, was built in the 16th century, partly from the sums paid by the faithful for obtaining permission to eat butter in Lent, and hence its name. (For a similar tower at Rouen see No. 285.) The cathedral is famed for its stained glass, chiefly of the 13th century, probably the finest now remaining in France.

## 293. SENLIS CATHEDRAL, FROM THE NORTH.

Water-colour drawing, 3 ft. 7½ in. high by 1 ft. 4½ in. wide. Painted in 1900.

*Presented by the Subscribers.*

Senlis is a small town in France, twenty miles north of Paris, in the department of Oise, on the river Nonette, the "civitas Sylvanectensium" of the Romans. Part of the old Gallo-Roman walls still surround it. The fine Cathedral was built between the years 1155 and 1181, the two west towers being part of the work of this period. The spire on that to the south is a *chêf-d'œuvre* of 12th century architecture, its total height being about 260 feet. The transepts were added early in the 16th century, the drawing showing part of the front of the northern one. The west porch has fine 12th century sculpture of great beauty. The wooden-frame building in the foreground contains the church records, and the tiled roof behind it covers the Sacristy. There are several other fine monuments in Senlis, particularly the abbey-church of St. Vincent.

## 294. THE CASTLE OF JEAN DUNOIS, CHÂTEAUDUN.

Water-colour drawing, 2 ft. 5 in. high by 2 ft. 6½ in. wide. Painted in 1901.

*Presented by the Subscribers.*

Châteaudun is a small town on the Loire, north-west of Orleans, the "Castellodunum" of the Romans. The Castle is a very remarkable building, dating chiefly from the 12th and 15th centuries. The greater part of the edifice was erected by Jean Dunois, the bastard of Orleans, son of Louis, Duke of Orleans, and brother of Charles VI., a famous fighter of the 15th century, who was active in relieving France from the English. The Countship of Châteaudun was ceded to him by the Duke, when the latter was prisoner-of-war in England. It is surmounted by a tower ninety feet high, containing a very fine staircase, built by Thibaut le Tricheur in the 16th century. It also possesses a beautiful Chapel. The nearest angle shown in the drawing contained accommodation for the garrison and servants, including a vaulted room called the hall of the four hundred guards, and immense kitchens and bakeries. The large stone spout, a little above the house chimney in front, is for the drainage of the scullery, and the three barred windows near it are those of dungeons, one of them a "condemned" cell. There is also an oubliette. Two grand halls occupy the main space in the more distant part. The feudal tower, of the 10th and 12th centuries, is the dominant feature of most views of the Castle, but in Mr. Rooke's drawing it is hidden by the main mass of the building; the chapel in the courtyard is also to the rear of these north and western faces.

The Castle now belongs to the Duc de Luynes, a descendant from Jean Dunois, but it remains unoccupied, under the care of a gate-keeper. A sharp fight occurred at Châteaudun on the 19th October, 1870, between about 4,000 French, who had barricaded the streets, and a body of German infantry and horse, who succeeded in capturing the town.

## 295. WEST FRONT OF WELLS CATHEDRAL.

Water-colour drawing, 3 ft. 0½ in. high by 2 ft. 4½ in. wide. Painted in 1902.

*Presented by the Subscribers.*

This drawing is taken from a position opposite to the north-west corner of the Cathedral, from which the view is southwards across it; the time being a little after mid-day, when the light begins to strike on its prominent lines and angles.

The main building is of the Early English style, which succeeded the Norman, and was erected under Bishop Jocelin, a native of Wells, and brother to Hugh, Bishop of Lincoln. It was consecrated in 1239. The upper part of the further or south-western tower is of the time of Bishop Harewell, who died in 1386. It was largely built at his expense, and goes by his name; as the near, or north-west, tower is called after Bishop Bubwith, out of whose estate the cost of finishing it was provided. He died in 1424. Behind the near tower, part of the north side of the nave is seen, and one corner of the centre tower of the church. The uppermost row of the figures, in the centre of the west front, is of the twelve Apostles, many of their identi-

fying emblems being still visible. St. Andrew, patron of this Church, and St. John, are the two in the centre. St. Andrew, with one limb of his diagonally-placed cross, can be seen just beyond the near centre buttress. The row underneath them is of the nine orders of the Angels; and below this, continued all along the front and round the flanking towers, are the Dead issuing from their tombs. The Summoning Angels with their trumpets are, some of them, still in their niches at the tops of the central buttresses.

The identity of the three rows of personages occupying the rest of the sculpture is doubtful; it seems very uncertain that they represent the originators and supporters of the English Church, as has been suggested. On the lowest row, between the arches, are quatrefoils containing Old and New Testament subjects of great beauty, and within these arches are smaller quatrefoils with incensing Angels.

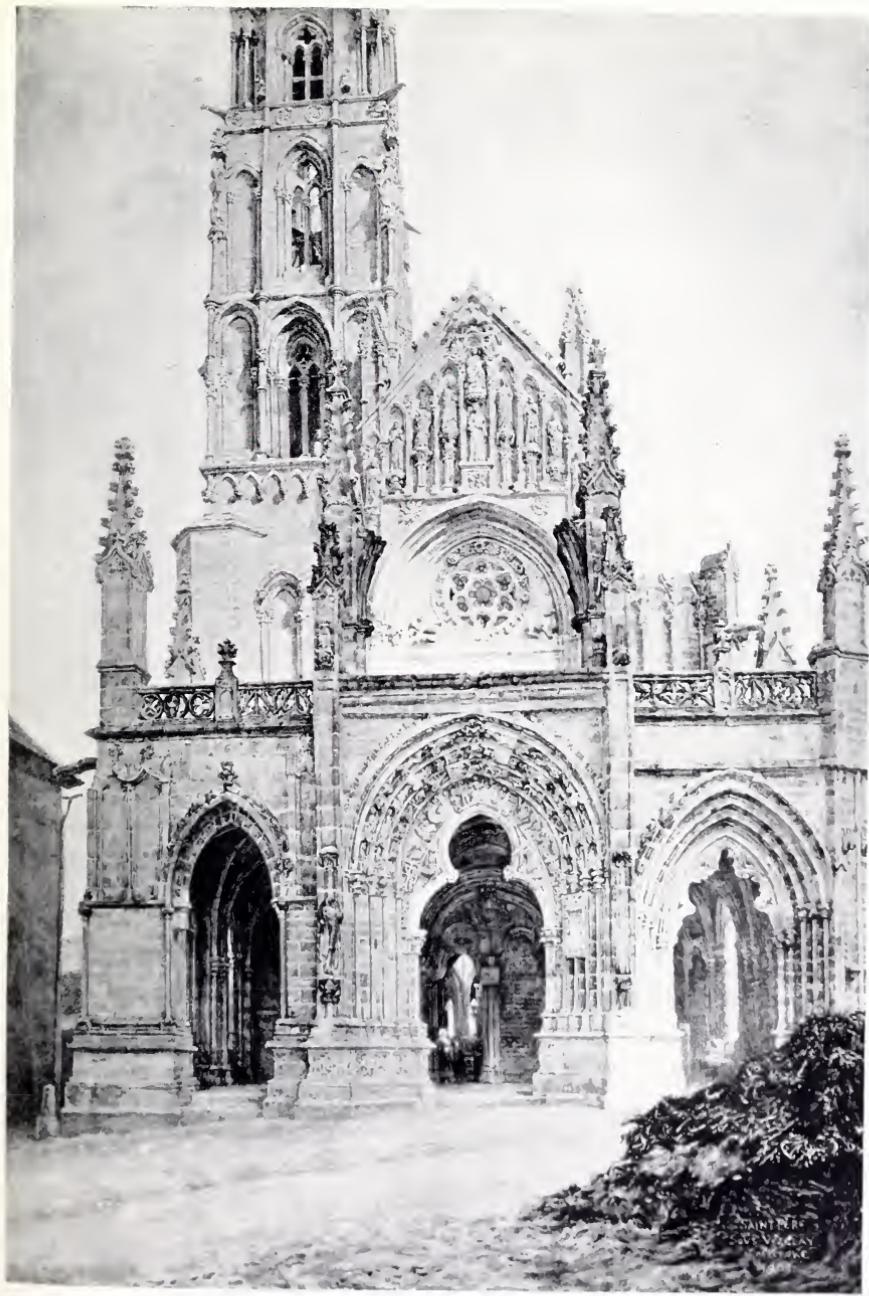
296. WEST FRONT OF THE CHURCH OF ST. PÈRE-SOUS-VÉZELAY, IN BURGUNDY.

Water-colour drawing, 3 ft.  $3\frac{3}{4}$  in. high by 2 ft.  $2\frac{1}{2}$  in. wide. Painted in 1903.  
*See Illustration.*

*Presented by the Subscribers.*

The church of St. Père-sous Vézelay, in Burgundy, is believed to have been founded about the year 1240, by the Abbey of Vézelay, on the site of a monastery which was destroyed by the Normans. It did not become the Parish Church until the end of the 16th century, when the old village church became ruinous during the wars of the time. The village, with two hamlets near it, contains 900 inhabitants. The three epochs of French Gothic are represented in this church. The tower, and the west front with its adjacent five bays of the nave, are of the 13th century; the porch, in most part, of the 14th, with some 15th century changes and additions; while the whole east end was rebuilt in the 15th century.

The figures on the west front are on a screen, rising clear above the roof of the nave. Under the central figure of Christ is Stephen, the first martyr, to whom a chapel within the church is dedicated. He holds a book as the first Preacher of the Gospel. The other figures are, to the right, St. Paul with his sword, and the beardless St. John holding his Gospel pen, and another New Testament writer, perhaps St. Jude, who is half hidden by the pinnacle. The three to the left are St. Peter with the keys, St. Andrew with his cross, placed here as Patron of Burgundy, and James the Elder with pilgrim staff, perhaps to recall the departure from Vézelay of the second Crusade. The lion and the dragon on each side under the rose-window signify the justiciary rights over the village held by the Abbey of Vézelay. The unfinished screen flanking the central gable on the right, would perhaps have been surmounted by statues. Notice should be taken of the Angels who, from the four corners of the tower, sound the resurrection trumpets to the four quarters of the world; and also the curious medallions at the top of the tower.



No. 296.

ST. PÈRE-SOUS VÉZELAY : BURGUNDY.

T. M. ROOKE, A.R.W.S.



## ROOM (Henry).

Henry Room, portrait painter, practised chiefly in Birmingham, and enjoyed a reputation here. He was residing in Pentonville in 1826, and exhibited a portrait at the Academy, and in 1827-28 sent portraits from Birmingham for exhibition. In 1830 he went to London, and continued to exhibit his portraits, and while practising there painted "The Interview of Queen Adelaide with the Madagascar Princes at Windsor," and "The Caffre Chief's Examination before the House of Commons' Committee." Many of his portraits are engraved in the "Evangelical Magazine." He did not exhibit at the Academy between 1840-47, but in 1848 sent his last work. He died August 27th, 1850, age 48.

### 297. THE MESSENGER BOY.

On canvas, 2 ft. 5 in. high by 2 ft. wide. Painted about 1835.

*Presented by Mr. Howard Henry Room.*

This picture is a portrait of a boy who attended upon the artist and Mr. Peter Hollins, the sculptor, when they occupied joint studios, at 17 Old Bond Street, London.

## ROSSETTI (Dante Gabriel).

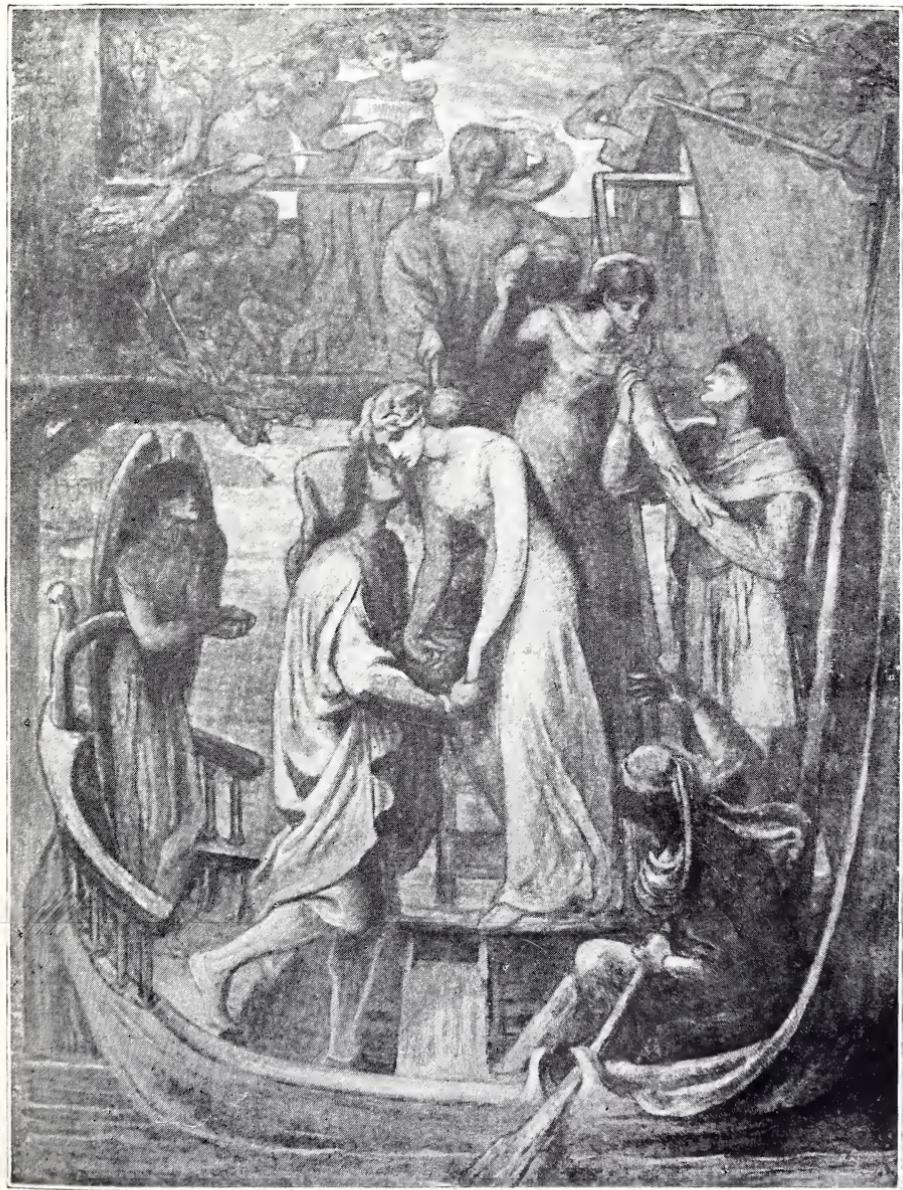
Gabriel Charles Dante Rossetti, who from 1850 or thereabouts called himself Dante Gabriel Rossetti, was the son of Gabriele Rossetti, a political exile from the Neapolitan kingdom, and of Frances Mary Lavinia (Polidori), an Englishwoman of Italian parentage (Tuscan) on the father's side. He was born in London on 12th May, 1829. Gabriele Rossetti was Professor of Italian in King's College, London, and subsisted by teaching his language; in letters he was known as a patriotic poet, and as a speculative commentator upon Dante's writings, and upon other kindred branches of literature. Dante Gabriel was educated at King's College School, where he had J. S. Cotman for drawing master, but he left school in or about 1843 to study as a painter, becoming a student in the Antique School of the Royal Academy, and afterwards

benefiting from the friendly guidance of the painter, Ford Madox Brown. In 1848 he associated himself with three rising artists—William Holman Hunt, John Everett Millais, and Thomas Woolner—in founding the so-called Pre-Raphaelite Brotherhood, with a view to a reform or re-development of art. There were three other members of the Brotherhood, Frederick George Stephens, James Collinson, and William Michael Rossetti, his brother; Collinson seceded after a while. Rossetti exhibited his first oil picture, the “*Girlhood of Mary Virgin*,” in 1849; he soon afterwards resolved to withhold his works from exhibition altogether. In 1860 he married Elizabeth Eleanor Siddall, daughter of a Sheffield cutler—she died in 1862. Rossetti, who had already made some mark as a poet by compositions printed in the *Germ*, 1850, and in *The Oxford and Cambridge Magazine*, 1856, published his first volume, the translations named “*The Early Italian Poets*,” in 1861; in 1870 appeared the volume “*Poems*,” and in 1881 the same volume with some modification of its contents, and the “*Ballads and Sonnets*.” He died on the 9th April, 1882, at Birchington-on-Sea, near Margate. Among his best known works may be mentioned “*Ecce Ancilla Domini*,” 1850; “*Found*,” 1853; “*Paolo and Francesca*;” “*Heart of the Night*”; “*Beata Beatrix*”; “*Il Ramoscello*”; “*The Blue Bower*”; “*The Beloved*”; “*The Adoration (Landaff Cathedral Altar-piece)*; “*Proserpine*”; “*Dante’s Dream*”; “*Venus Verticordia*”; etc., etc.

## 298. BEATA BEATRIX.

On canvas, 2 ft. 9 in. high by 2 ft. 1½ in. wide.

The subject of this picture is taken from Dante’s *Vita Nuova*. Beatrice, Dante’s beloved, is represented sitting in a balcony of her father’s house in Florence, overlooking the city. The river Arno, its bridge, the Ponte Vecchio, and Giotto’s Tower can be seen from the window. She is in a trance; living, but for symbolical purposes the trance is to be regarded as emblematic of death. A dove places in her hand two red poppies, emblems of the sleep of death. Dante and Love, the latter holding a flaming heart in his hands, on their way through the streets as she is rapt from earth to heaven, become conscious of her passing, and Dante gazes stricken at Love. On the frame are the following inscriptions:—“*Quomodo sedet sola civitas!*” (“How doth the city sit solitary”), the first words of Jeremiah’s lamentation,



No. 299.

THE BOAT OF LOVE.

D. G. ROSSETTI.



used by Dante in the *Vita Nuova* to show the grief of the city at Beatrice's death ; "Veni, Sponsa, de Libano," biblical quotation used by Dante in his *Purgatorio* at the coming of Beatrice in the Garden of Eden ; and "Quella beata Beatrice la quale vive in cielo cogli angeli in terra colla mia anima" ("That beatific Beatrice who lives in heaven with the angels, and on earth with my soul") a quotation from Dante's *Convito*.

This picture, which has been often, but not accurately, called "The Dying Beatrice," is a replica of the one now in the National Gallery of British Art, presented to the nation by Lady Mount-Temple. The latter was painted in 1863-65, some time after the death of the artist's wife, with portraiture so faithfully reminiscent that one might almost say she sat, in spirit and to the mind's eye, for the face. In 1871 Rossetti painted with some reluctance a replica for Mr. William Graham, which was distinguished by the addition of a predella, representing the meeting of Dante and Beatrice in the Garden of Eden.

## 299. THE BOAT OF LOVE.

Study in monochrome for a picture, 4 ft. 1 in. high by 3 ft. 1 in. wide.

*See Illustration.*

The "Boat of Love" was commissioned by Mr. William Dunlop in 1864, but the arrangement fell through. It was about this time, or possibly some few years later, that Rossetti sketched out in monochrome the composition for this subject, one of the most considerable and trying groupings which he had ever brought to the oil-colour stage. Several times during his life he proposed to finish it as a picture, but it remained in his studio until his death, when it was purchased for the Birmingham Art Gallery. It represents Dante, Beatrice, and their companions embarking in a pleasure boat, according to Dante's second sonnet, beginning

"Guido vorrei che tu e Lapo ed io,"

addressed to Guido Cavalcanti, and referring to Lapo degli Uberti.

" Guido, I would that Lapo, thou and I  
Were taken by some skilled enchanter's spell,  
And placed on board a barque that should speed well  
Through wind and wave, and with our will comply ;  
So that, nor evil chance nor stormy sky  
Should be to our desire impediment.  
So, living always in one full consent,  
Desire should grow to dwell in company :  
And Lady Vanna, Lady Bice too,  
With her who nobly fills my thirtieth line, —  
Would that the good enchanter these might move  
With us to speak for evermore of Love ;  
And each of them in full content combine,  
E'en as I deem 't would be with me and you ! "

Dean Plumtre.—*Translation.*

This sonnet has also been translated in verse by Shelley.

Guido Cavalcanti, the Italian poet, born in 1230, was Dante's dearest friend. He was banished from Florence for mercantile transactions with a Guelph by the Ghibellines, a daughter of one of whose chiefs he had married. Lapo degli Uberti was the son of Farinata, and father of the poet Fazio, who

wrote the *Dittamondo*. The ladies who would have been represented in the picture, as they are sung in the sonnet, were Vanna, or Giovanna, known also as Primavera, the object of Cavalcanti's love; Beatrice, or Bice, Dante's beloved; and a nameless lady loved by Lapo.

### 300. SIR GALAHAD IN THE RUINED CHAPEL.

Water-colour drawing, 11½ in. high by 13½ in. wide. *See Illustration.*

This water-colour was painted in 1859. It is the same design which is engraved in Moxon's illustrated Tennyson, as an illustration to "Sir Galahad."

Sir Galahad, son of Sir Launcelot and Elaine, one of the Knights of the Round Table, was so pure in life that he was successful in his search for the Holy Grail. "Then Sir Galahad came unto a mountaine where he found an old chappel, and found there nobody, for all was desolate. And there hee kneeled before the alter, and besought God of holsome counsaile; so, as he praied, hee heard a voice that said thus: 'Go now, thou adventurous knight, unto the Castle of Maidens, and there doe thou away all the wicked costumes.'"—Malory, *Le Mort d'Arthure*.

"When down the stormy crescent goes,  
A light before me swims,  
Between dark stems the forest glows,  
I hear a noise of hymns :  
Then by some secret shrine I ride ;  
I hear a voice, but none are there ;  
The stalls are void, the doors are wide,  
The tapers burning fair.  
Fair gleams the snowy altar-cloth,  
The silver vessels sparkle clean,  
The shrill bell rings, the censer swings,  
And solemn chaunts resound between."

Tennyson.—*Sir Galahad.*

### OUR LADY OF PITY (unfinished work).

On panel, 3 ft. 1 in. high by 2 ft. 9 in. wide.

*At present in the Municipal School of Art.*

## RUDD (Charles).

### 301. PARADISE STREET, BIRMINGHAM, 1840.

Water-colour drawing, 8 in. high by 11 in. wide.

*Presented by the Executors of the Painter.*

## RUSKIN (John).

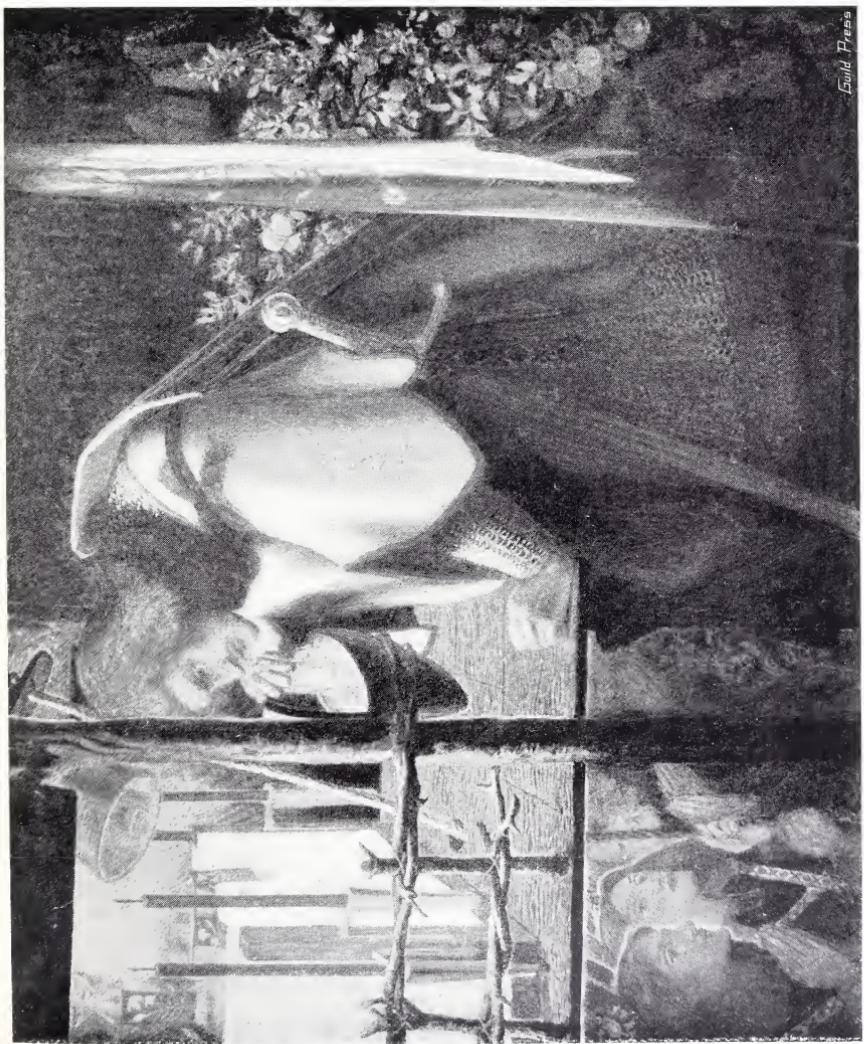
John Ruskin, son of a London merchant, was born in London, February 8th, 1819, and educated privately, and at Christ Church, Oxford, where he gained the Newdigate Prize in 1839. He studied painting under Copley Fielding

No. 300.

SIR GALAHAD IN THE RUINED CHAPEL.

D. G. ROSETTI.

England Press





and J. D. Harding. In 1843 he published the first volume of "Modern Painters," which had been undertaken mainly in defence of Turner. It had an immediate success, and the writer's reputation as a writer on art was assured, although it was attacked with bitterness by a number of critics. The second volume was published in 1846, after a residence in Italy, and the scope of the work was greatly enlarged. The last, and fifth, volume is dated 1860. In 1849 "The Seven Lamps of Architecture" appeared, and "The Stones of Venice" in 1851-53. The illustrations in these books displayed Ruskin's own artistic powers. He continued to expound his views by writing and lecturing, and was a staunch defender of the English Pre-Raphaelites. It is impossible here to mention even the titles of his chief works on artistic, social, and economic questions. He was Rede Lecturer at Cambridge in 1867, and was elected Slade Professor of Fine Art at Oxford several times, resigning the post in 1884 owing to ill-health. He founded the St. George's Guild and Museum, and was very generous in his gifts of money and pictures to Oxford and elsewhere. During the latter years of his life he lived in tranquil retirement at Brantwood, Coniston, where he died January 20th, 1900. He had been nurtured on the English of the Bible, and owned the priceless gift of a matchless style, being one of the few great writers of the Victorian era of letters.

### 302. DETAILS OF A BUILDING ABOVE THE RIALTO, VENICE.

Drawing in lead pencil, partly carried out in water-colours, 1 ft. 1 in. high  
by 1 ft. 4 $\frac{3}{4}$  in. wide.

*Presented by Mrs. Arthur Severn.*

An unfinished pencil drawing, dated 1852, only carried out in colour in one corner, with pencil notes as to the details of the sculpture and the colours of the marbles. It represents the pillars and pointed arches of a palace front on the Grand Canal, and is an example of the innumerable careful studies of Venetian architecture Ruskin made while writing his great book, "The Stones of Venice."

### SEGHERS (Daniel).

Daniel Seghers, or Zeghers, was born at Antwerp, December 5th, 1590. He was first a pupil of his father,

Pieter Zeghers, but his taste led him to flowers and fruit, and he became a disciple of Jan Brueghel in 1609. He was admitted a master of the Antwerp Guild in 1611, but in 1614 he became a lay-brother in the Society of Jesuits, and abandoned painting during his novitiate. He visited Rome in this capacity, and on his return his reputation grew rapidly, so that many princes sought his work, and his convent grew rich. He was the friend of Rubens, for whom he frequently painted garlands and borders of flowers around portraits and historical subjects. He collaborated with Rubens, Van Dyck, Con. Schut, his brother (Gerard Seghers), and others in the decoration of the New Church of the Jesuits. In a similar manner he collaborated with other contemporary artists such as Van Thulden, Bosschaert, Quellinus, Adriaan Brouwer, and others, as in the above picture. The Empress of Germany, the King of Spain, the Count Palatine Philip William, and the Prince Frederick Henry of Orange covered him with honours and precious gifts. The leading poets sang the praises of his flowers. He had a great many imitators, several of whom were probably his pupils, such as Verendael, Yckens, Gallé, Gillemans, Luckx, Van Thielen, and even Davidsz de Heem, but no one surpassed him. He died at Antwerp, November 2nd, 1661.

### 303. FLOWER PIECE.

On canvas, 3 ft. 9 in. high by 2 ft. 10 in. wide.

*Bequeathed by Mr. A. E. Everitt.*

### SOLOMON (Simeon).

Simeon Solomon was born in 1841, and received his first education in drawing at Cary's Academy, in Bloomsbury, where Dante Rossetti had already learned the rudiments of his art; and from which place Simeon Solomon, like Rossetti, proceeded to study at the Schools of the Royal Academy. His father having died while he was yet a lad, Simeon Solomon was chiefly committed to the care of his brother, Abraham Solomon, of considerable repute in his day as a painter of the school of Egg; his most charac-

eristic work being the once popular picture, "Waiting for the Verdict," exhibited in the Royal Academy in 1857. Dante Rossetti and Abraham Solomon having been fellow-students at the Royal Academy, Simeon Solomon early made the acquaintance of that singular genius, and experienced his influence. In 1858 he exhibited his first drawing, at the Royal Academy; and in 1860 his picture of "Moses" in that exhibition called forth the praises of Thackeray, in one of his Roundabout Papers. His masterpiece, "Habet," and his single large oil painting, was exhibited at the Academy in 1865; while other important works by him were shown at the Dudley Gallery during these years. In 1871, he published his one literary performance, entitled "A Vision of Love Revealed in Sleep," being a narrative in prose, by which he sought to connect and explain the many mystical designs worked out by him in his various drawings and paintings. The book was reviewed by Swinburne in the "Dark Blue" for July, 1871, who, during the course of his essay, observes that his verses called "Erotion" were "written as a comment" upon Solomon's picture of "The Temple of Venus." Nor was "Erotion" the only copy of verses in "Poems and Ballads" occasioned by Simeon Solomon. Of these may be mentioned "Fragoletta"; and the dedication of that remarkable volume to Burne-Jones marks another influence and another friendship of Simeon Solomon. In 1866, he made the first of his three journeys to Italy; and the influence of Luini and Il Sodoma, among others, may be said to have chiefly determined the characteristics of his second manner. The last picture exhibited by him was in the Royal Academy of 1871.

#### 304. A GREEK ACOLYTE.

Water-colour drawing, 1 ft. 5 $\frac{1}{2}$  in. high by 1 ft. 0 $\frac{1}{2}$  in. wide. Painted in 1867-68.

*Presented by the Misses Bunce.*

#### SYER (John), R.I.

John Syer, senior, was born at Atherstone, Warwickshire, on May 17th, 1815, but spent most of his early life at

Bristol, where he received instruction from Fisher, a miniature-painter in that city. His water-colour drawings were bold, free representations of Welsh and English scenery, broad in style, after the manner of David Cox, and he was also much influenced by the work of William Müller. One of his finest oil pictures is a view at Exeter. About the year 1850, Messrs. Rowney and Co. published several selections of his sketches, such as "Marine and River Views," "Rustic Scenes," and also included some of his work in their "Studies from the Portfolios of various Artists, drawn from Nature and on Stone." Part III. of this publication consisted of drawings by Syer. He was a Member of the Royal Institute of Painters in Water-Colours; and for some years he belonged to the Society of British Artists, but resigned his membership in 1875, after his election to the Institute. He also exhibited at the Royal Academy between the years of 1832 and 1875. He died on June 26th, 1885, at Exeter, while on a sketching tour, after a few days' illness, at the age of 70.

305. A WRECK ON THE WELSH COAST.

On canvas, 3 ft. 4 in. high by 5 ft. wide. Painted in 1860.

*Presented by Mr. Richard Peyton.*

TAYLER (A. Chevallier).

A. Chevallier Tayler, son of Mr. W. M. Tayler, solicitor, was born at Leytonstone, Essex, in 1862. He entered the Slade School in 1879, gaining a scholarship of £50, which he held for three years, and winning many prizes. Later he studied for a year under J. P. Laurens, in Paris, and for a similar period with Carolus Duran. From there he journeyed to Newlyn, and became a fellow-worker with Mr Stanhope Forbes, A.R.A. Since that time he has been a constant exhibitor at the Salon (of which he is *hors concours*) Royal Academy, etc., and has painted, among other works "The Pedlar" (which received a medal at Paris), "Bless O God, these Thy Gifts," "A Dress Rehearsal," "The Encore—Home, Sweet Home," "The Last Blessing,

Vanities," "Cantus Evangelii," "Sisters," "Ecce Agnus ei," "Honi soit qui mal y pense," "Dinners and Diners," c. He is a member of the New English Art Club, the Institute of Painters in Oil-Colours, and the Anglo-Australian Society of Artists.

6. THE DEPARTURE OF THE FISHING FLEET, BOULOGNE.  
("LA VIE BOULONNAISE.")

On canvas, 4 ft. 5 in. high by 6 ft. 4 in. wide. Painted in 1891. *See Illustration.*

*Presented by Mr. Richard Peyton.* ✓

### TAYLOR (Edward R.).

Edward R. Taylor was appointed head-master of the Lincoln School of Art on the opening of that school in 1863. In 1876 he was appointed head-master of the Birmingham Municipal School of Art, and held that position until 1903. In both places he has trained pupils who have become well known in the world of art; among others, Messrs. Gogsdail, Frank Bramley, Fred Hall, Walter Langley, W. J. Wainwright, Jelley, Edwin Harris, Skipworth, Shakespeare, etc. He is a member of the Birmingham Royal Society of Artists, and a frequent exhibitor at the Royal Academy and elsewhere.

7. THE BIRMINGHAM REFERENCE LIBRARY (DESTROYED BY FIRE IN JANUARY, 1879).

On canvas, 1 ft. 9 in. high by 3 ft. 1 in. wide. Painted in 1881.

*Presented by the Right Hon. William Kenrick, P.C.* ✓

### TURNER (J. M. W.), R.A.

Joseph Mallord William Turner, R.A., was born on the 23rd of April, 1775, in Maiden Lane, Covent Garden, where his father carried on the business of a hairdresser. The friendship of Girtin, the water-colour painter, and the privilege of copying a collection of drawings in the possession of Dr. Munro, of the Adelphi, gave facilities for the development of the young painter's talent at an

early age. Turner entered as a student of the Royal Academy in 1789, and he exhibited a drawing of Lambeth Palace in the following year; in 1799 he was elected a Associate, and in April, 1802, he became a Member of the Academy. In this year he visited France and Switzerland. In 1807 he was elected Professor of Perspective in the Royal Academy. In 1807 also he began to publish his *Liber Studiorum*, or book of sketches in imitation of Claude's *Liber Veritatis*; and for a few years during the period of his life he painted in emulation of the style of Claude. In 1812 he built a house in Queen Anne Street, West, No. 47, which he retained until his death, and which he had a gallery where he for many years exhibited some of his pictures. Turner visited Italy three times: in 1819, in 1829, and about 1840. Of the present school of water-colour painters he may well claim to be one of the principal founders; and his landscapes, both in water and oil, rank him as one of the greatest masters of his art, both for fertility of invention and for the truthful realisation of air and light. He died at Chelsea, December 19th, 1851, unmarried, and under an assumed name in an obscure lodging, and was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral; bequeathing to the nation the numerous works that remained in his own possession, and his funded property for the benefit of his less fortunate brothers in art. His will, however, was set aside from some legal informality, and this latter intention was not carried out in conformity with his wishes. Turner's career comprehends, independently of his imitations of Claude, three distinct styles, in the first of which, previously to 1802, he was more remarkable as a water-colour painter. His early drawings are conspicuous for their careful completion, subdued colour, and effective light and shade; his earliest oil pictures resemble those of Wilson in style. In middle life, from about 1802 until about 1830, the date of his second visit to Rome, he was distinguished for a masterly and vigorous execution and an unrivalled brilliancy of colouring; the majority of his greatest works belong to this time, from his "Calais Pier," 1803, to the "Ulysses

eriding Polyphemus," 1829. During the last twenty years of his life, light, with all its prismatic varieties, seems to have chiefly engrossed his attention, yet some few of his best works belong to this period, as his "Childe Harold's Pilgrimage," exhibited in 1832, and the "Temeraire," exhibited in 1839.

#### 8. THE FALLS OF SCHAFFHAUSEN, ON THE RHINE.

water-colour drawing, 12 in. high by 17 $\frac{3}{4}$  in. wide. Purchased from the Collection of John Ruskin.

This drawing belongs to Turner's best period. It has been engraved as a whole in the "Keepsake," and parts of it, etched by Ruskin himself, are reproduced as illustrations in the second chapter of vol. v. of *Modern Painters*. In describing this drawing, Ruskin proceeds:—

"Next to this piece of quietness ('The Loire Side') let us glance at a composition in which the motive is one of tumult: that of the Fall of Schaffhausen. It is engraved in the *Keepsake*. I have etched in plate 74 at the top, the chief lines of its composition, in which the first great purpose is to give swing enough to the water. The line of fall is straight and monotonous in reality. Turner wants to get the great concave sweep and rush of the river well felt, in spite of the unbroken fall. The column of spray, rocks, boulders, and bank all radiate like a plume, sweeping round together in grand curves to the left, where the group of figures hurried about the ferry-boat rises like a dash of spray, they also radiating so as to form one perfectly connected luster with the two gendarmes and the millstones, the millstones at the bottom being the root of it, the two soldiers laid right and left to sustain the ranch of figures beyond, balanced just as a tree bough would be. One of the gendarmes is flirting with a young lady in round cap and full sleeves, under pretence of wanting her to show him what she has in her band-box; the motive of which flirtation is, so far as Turner is concerned in it, primarily the bandbox. This and the millstone below give him a series of concavities, which, concentrated by the recumbent soldiers, intensify the hollow sweep of the fall, precisely as the ring on the stones does the Loire eddies. These curves are carried out on the right by a small plate of eggs laid to be dashed at the spring; and, all these concave lines being a little too quiet and recumbent, the staggering casks are set on the left, and the ill-balanced milk pail on the right, to give a general feeling of things being rolled over and over. The things which are to give this sense of rolling are dark, in order to hint at the way in which the cataract rolls boulders of rock; while the forms which are to give the sense of its sweeping force are white. The little spring, plashing out of its pine trough, is to give contrast of the power of the fall, while it carries out the general sense of splashing water. The spring exists in the spot, and so does everything else in the picture; but the combinations are wholly arbitrary, it being Turner's fixed principle to collect out of any scene whatever was characteristic and put it together just as he liked. The changes made in this instance are highly curious.

"The mills have no resemblance whatever to the real group as seen from

this spot, for there is a formal and vulgar dwelling house in front of them ; but if you climb the rock behind, then you find they form on that side a towering cluster, which Turner has put with little modification into the drawing. What he has done to the mills, he has done with still greater audacity to the central rock. Seen from this spot it shows in reality its greatest breadth, and is heavy and uninteresting, but on the Lauffen side exposes its consumed base, worn away by the rush of water, which Turner, resolving to show, serenely draws the rock as it appears from the other side of the Rhine, and brings that view of it over to this side. I have etched the bit with the rock a little larger below, and if the reader knows the spot, he will see that this piece of the drawing, reversed in the etching, is almost a bona-fide un-reversed study of the fall from the Lauffen side. Finally, the castle of Lauffen itself being, when seen from this spot, too much foreshortened to show its extent, Turner walks a quarter of a mile lower down the river, draws the castle accurately, then brings it back with him, and puts it with all its extent where he chooses to have it beyond the rocks. I tried to copy and engrave this piece of the drawing of its real size, merely to show the forms of the trees drifted back by the breeze from the fall and wet with its spray, but in the endeavour to facsimile the touches, a great part of their grace and ease has been lost ; still, plate 75 may, if compared with the same piece in the *Keepsake* engraving, at least show that the original drawing has not yet been rendered with completeness. These two examples—‘The Falls of Schaffhausen’ and ‘The Loire Side’—may sufficiently serve to show the mode in which minor details, both in form and spirit, are used by Turner to aid his main motives.”

A drawing so elaborately described by Ruskin may well be supposed to be one of special interest and importance ; it was one which he always estimated at a high artistic value.

### 309. SALISBURY CATHEDRAL.

Water-colour drawing, 1 ft. 8 in. high by 2 ft. 2½ in. wide. From the Collection of Mr. F. Fish, 1888. Purchased from Sir John Pender’s Collection, 1897.

*Presented by the Trustees of the Public Picture Gallery Fund.*

The foundation of Salisbury Cathedral was laid by Bishop Poore, on April 28th, 1220, and in five years time the work was so advanced that three altars were consecrated. His successors carried on the building with such zeal that the edifice was consecrated in 1258 by the Archbishop of Canterbury in the presence of King Henry III. and his queen. The spire was erected in the time of Bishop Robert de Wyvil (1330-75). With the exception of St. Hugh’s Choir at Lincoln (begun in 1192), this was the first great Church built in England in what was then the new or pointed manner, now called Early English, of which it still remains, as a whole, one of the finest and most complete examples. There is scarcely any trace of French or foreign influence in it ; instead, the chief features of it are the result of native elaboration during the previous century and a half. The spire, rising 400 feet above the level of the pavement, is the loftiest in England.

## UNKNOWN ARTIST (Probably German).

### 310. CORONATION OF THE VIRGIN.

Tempera painting on panel, with raised gold decoration. 5 ft. 5 in. high by 3 ft. 2 in. wide.

*Presented by Mr. W. Scott.*

Part of an Altar Piece, German (?), about 1450.

## WAINWRIGHT (W. J.), A.R.W.S.

William John Wainwright was born in Birmingham, 1855, and was educated at Sedgley Park College, near Wolverhampton, where he received drawing lessons from the late Mr. George Mackey, a well-known Birmingham drawing master of the old school. At the age of sixteen he was apprenticed to the firm of John Hardman and Co., working under Mr. John Powell and Mr. G. B. Maycock, and also studied in the School of Art, under Mr. E. R. Taylor. He remained with this firm about eight years, gaining a thorough training in designing church furniture and works of ecclesiastical art. In 1879 he entered the Antwerp Academy, working under Charles Verlat, and receiving much help from Isabey, the French water-colour artist. He was elected an Associate of the Birmingham Society of Artists in 1881, while still a resident in Antwerp, and a full Member in 1884. In 1881 he continued his studies in Paris. He was elected an Associate of the Royal Society of Painters in Water-Colours in 1883. He left Paris in 1884 and removed to London, and later on went to Newlyn, but finally settled in Birmingham in 1886. He was one of the principal founders of the Birmingham Art Circle. An exhibition of about eighty of his pictures and studies was held in 1890 at the Birmingham and Midland Institute; and a second and more important one at the Royal Society of Artists in 1902.

### 311. FREDERICK HENRY HENSHAW.

Water-colour drawing, 2 ft. 5½ in. high by 1 ft. 9½ in. wide.

*Presented by the Artist.*

For memoir of Henshaw, see page 77.

### 312. THE PARABLE OF THE FIVE WISE AND FIVE FOOLISH VIRGINS.

On canvas, 5 ft. 3 in. high by 4 ft. 7 in. wide. *See Illustration.*

The artist gives the following description of his treatment of the subject:—"The moment chosen is that when the Bridegroom comes, to find that of those who were awaiting Him, some have their lamps trimmed and burning, whilst others, disregarding what He required of them, have neglected to keep their lamps alight. Departing from the traditional treatment which usually presents the Bridegroom with the wise Virgins grouped on the one hand, and the foolish on the other, in this picture the Bridegroom is supposed to be advancing from the point of view of the spectator towards the picture.

"This treatment has been chosen both for pictorial considerations and to suggest the utmost latitude of interpretation of the parable; it being intended that while conforming to the scriptural text and the commentators, yet every beholder may also apply the moral of the parable to the conduct of every-day life, as to the use and misuse of opportunity.

"The moment of the Bridegroom's coming causes surprise even to those who have awaited Him in preparedness. Thus in the faces of the figures composing the lower group, representing the wise virgins, the expression of surprise is evident; whilst in the upper group, representing the foolish virgins, alarm at the coming of the Bridegroom is accompanied with varying expressions indicative of their unfortunate position.

"Consistently with the idea that the parable is for all time, and for all persons, no attempt has been made to suggest historical period or local character, either in the personalities or habiliments of the figures. They may be regarded as types of humanity, each with such attitude and expression as is called forth by the circumstances of being brought to the knowledge of the fact that the time of opportunity has passed, and the day of reckoning has suddenly burst upon them. Similarly in the style and composition of the picture the endeavour has been to work harmoniously with the spirit of the parable, avoiding the extremes either of realism or conventionality."

### WALKER (Frederick), A.R.A.

Frederick Walker, whose father was a designer of artistic jewellery, was born in London, on the 24th of May, 1840, and received his education at the North London Collegiate School in Camden Town, where even as a boy he seems to have shown considerable ability in drawing. At the age of sixteen he entered the office of an architect, probably with a view of qualifying himself for that profession, but he did not stay there long, and after a while he joined Mr. Leigh's art classes in Newman Street. In 1858 he was admitted a student of the Royal Academy, and before long had attained



THE FIVE WISE AND FIVE FOOLISH VIRGINS.

WILLIAM J. WAINWRIGHT, A.R.W.S.



sufficient skill to be employed as a draughtsman for wood engraving. In this capacity he passed two years in the atelier of Mr. J. W. Whymper, receiving at the same time commissions on his own account for the illustration of various periodicals, viz., *Once a Week*, *Good Words*, and the *Cornhill Magazine*. In the latter journal Thackeray was then writing his novel *Philip*, and attracted by the skill of Walker's drawings, engaged the services of the youthful artist to supply illustrations for the story—based at first on rough sketches made by his own hand—but subsequently designed and executed entirely by Walker. In 1864, Walker was elected an Associate of the Society of Painters in Water-Colours, but he had already begun to paint in oil, and exhibited at the Royal Academy (in 1863) his first picture, "The Lost Path," representing a poor woman with an infant in her arms wandering in the snow. In 1867 his well-known and admirable picture of "The Bathers" attracted much attention. This was followed in 1868 by "The Vagrants," a work which is now in the National Gallery of British Art. During the four following years he exhibited "The Old Gate," 1869; "The Plough," 1870; "At the Bar," 1871; and "The Harbour of Refuge," 1872. He was also a frequent contributor to the exhibitions held by the Society of Painters in Water-Colours, where in 1866 he was admitted to the rank of full membership. In 1871 he was elected an A.R.A. The career of this original and gifted artist was unfortunately destined to be a short one. It is probable that he inherited a tendency to consumption from his father, who had died young, and in 1873 the state of his health was such as to render it advisable for him to pass the winter in a warm climate. He travelled to Algiers in December, but returning to England in an unusually cold spring, found but little benefit from the change, and his last exhibited picture, "The Right of Way," showed indications of failing health and power. He went to Scotland in the hope of recruiting himself, but gradually became weaker, and died at St. Fillans, in Perthshire, on the 5th June, 1875. Throughout the whole of his career the influence of Greek art was a real and permanent force in the direction of his

talent, and he saw the possibility of combining the grace of the antique with the realism of modern everyday life.

### 313. THE OLD GATE.

On canvas, 3 ft. high by 3 ft. 4 in. wide.

*Presented by the Trustees of the Public Picture Gallery Fund.*

This is the original study in oils made by Frederick Walker, for his famous picture "The Old Gate." This unfinished picture closely follows the lines of that beautiful work, but the figures, with the exception of the two at the top of the steps, are differently posed. The young labourer on the right, with the dog, is missing entirely. This preliminary study is carried unusually far, more particularly in the upper part of the canvas.

## WALTON (Elijah).

Elijah Walton was born in Birmingham, on November 22nd, 1832. He received his early lessons in art at the Birmingham School of Design. He exhibited at the Royal Academy at the age of fifteen, and sold his work. He studied afterwards in London, in the Royal Academy Schools, and at eighteen had completed his studies in the Life School. The works he will best be remembered by are the pictures of the Alps. He made journeys to the Holy Land, Egypt, the Alps, Norway, the shores of the Mediterranean, the English Lakes, and the Isle of Wight, and elsewhere. He held a series of annual exhibitions of his works in London. He produced, from drawings and paintings made by himself, a number of illustrated works, including "The Camel: its Anatomy, Proportions, and Paces," 1865; "Peaks and Valleys of the Alps," 1867; "Clouds: their Forms and Combinations," 1869; "Flowers from the Upper Alps," 1869. He spent much of his time abroad, but, after his second marriage in 1867, he lived for a time at Staines, but ultimately settled near Bromsgrove, where he died in 1880. He was a Fellow of the Geological Society.

### 314. MONTE TOFANA IN TYROL.

On canvas, 5 ft. 11 in. high by 4 ft. 6 in. wide.

*Presented by the Artist.*

## WALTON (Frank), R.I.

Frank Walton was born in London, July 10th, 1840, being the son of Mr. James Walton, publisher. He entered the Royal Academy Schools in 1860, and obtained the Turner Landscape Gold Medal while there. He was elected a Member of the Royal Institute of Painters in Water-Colours in 1882, and is President of the Institute of Painters in Oil-Colours.

### 315. GENTLE AUTUMN.

On canvas, 4 ft. high by 4 ft. 7 in. wide.

*Bequeathed by Mr. Joseph Beattie.*



## WATTS (G. F.), R.A.

George Frederick Watts was born in London in 1817, and first exhibited at the Royal Academy in 1837. At Westminster Hall, in 1843, his cartoon of "Caractacus led in Triumph through the Streets of Rome" obtained one of the three highest prizes of £300, and created sanguine hopes for his future career. Having spent three years in Italy, he again obtained in 1874 the highest honours at the competition in Westminster Hall, securing with his two colossal oil pictures, "Echo," and "Alfred inciting the Saxons to prevent the Landing of the Danes," one of the three highest prizes of £500. These pictures were purchased by the Commissioners, and the latter is in one of the Committee Rooms of the House of Parliament. Mr. Watts also executed one of the frescoes in the Poet's Hall of the same building. For many years he was a frequent exhibitor at the Royal Academy and other exhibitions. His principal productions have been portraits and ideal and mythological subjects, such as the well-known "Love and Death," "Fata Morgana," "Endymion," "Orpheus and Eurydice," "Hope," etc., etc. Mr. Watts has also painted a large number of portraits of his contemporaries in public life, literature, and art. In 1882 an important exhibition of Mr. Watts' works was held at the

Grosvenor Gallery, and later on at Liverpool, and afterwards at the Metropolitan Museum, New York, when the exhibition created a great sensation. In 1885-86 a very large—probably the largest and most important—exhibition of his works was held in these Galleries on the occasion of the opening of the building by H.R.H. the Prince of Wales. He was elected an Associate of the Royal Academy in 1867, and a full Member in the following year, retiring in 1896. He was a D.C.L., LL.D., and a Member of the Order of Merit. As a sculptor, too, he attained high distinction, and among his best work in this field may be mentioned the marble bust of "Clytie," the equestrian statue of Hugh Lupus, executed for the Duke of Westminster, a funerary monument to the Marquis of Lothian, and the great equestrian statue, "Physical Energy," exhibited in the courtyard of the Royal Academy in 1904. In June of that year he was seized with an attack of bronchitis, which ended fatally on July 1st, and he passed away at the ripe age of eighty-seven.

316. A ROMAN LADY.

On canvas, 2 ft. 11½ in. high by 2 ft. 2½ in. wide. See Illustration.

Presented by the Trustees of the Public Picture Gallery Fund.

WESTALL. (William), A.R.A.

(*Six drawings by William Westall (1781-1850), forming part of the "Graphic Illustrations of Warwickshire," a permanent Loan from the Council of the Midland Institute, are exhibited: see special catalogue of "Old Birmingham and Warwickshire Drawings," price One Penny.*)



No. 316.

A ROMAN LADY.

G. F. WATTS, R.A.



# SCULPTURE.



# SCULPTURE.

## ENTRANCE HALL.

### THOMAS (John).

John Thomas was of Welsh descent, and was born in 1813, at Chalford, Gloucestershire. In 1825 he was apprenticed to a mason, and later assisted his brother William, a Birmingham architect. A monument of his, at Huntingdon, attracted the attention of Sir Charles Barry, who employed him upon the sculptural work of the Birmingham Grammar School, and afterwards brought him to London to undertake part of the decorative sculpture of the new Houses of Parliament, where he had control of the carvers and masons; and from that time he was chiefly engaged in works of this class. From 1838 to 1862 he was a constant exhibitor at the Academy, his contributions being chiefly busts. He executed the allegorical bas-reliefs of London, Liverpool, Manchester, and other cities at Euston Railway Station, and the colossal lions on the Britannia Tubular Bridge across the Menai Straits. His only notable achievements of a more fanciful kind were "Musidora," "Lady Godiva," "Una and the Lion," and the group exhibited here. Among the unfinished works in his studio at the time of his death was a statue of Joseph Sturge. He suffered from overwork and anxiety, and died in London, April 9th, 1862, aged 49.

#### QUEEN BOADICEA AND HER DAUGHTERS.

Bronze Group, modelled by Thomas, from the marble group in the possession of Sir S. Morton Peto, Bart., and cast by Messrs. Elkington, Mason, & Co., in 1855.

*Presented by Messrs. Elkington and Co.*

Boadicea lived in the middle of the first century, and was the wife of Prasutagus, the king of the Iceni. Nero was emperor at the time of Prasutagus's death, and Suetonius Paulinus commanded in Britain. While Suetonius was occupied in attacking the Isle of Anglesey, Boadicea was scourged, and her daughters ill-treated by orders of the Roman procurator, Catus, for some cause not recorded. The crime, however, brought its punishment. The Iceni and their neighbours flew to arms. Before the struggle commenced a chariot was seen drawn slowly through their ranks; in it was a woman of tall stature and dignified bearing, enveloped in the folds of a long mantle, a chain of gold round her waist, and her long hair floating to the ground. It was the outraged Boadicea, who, accompanied by her daughters, appealed to the courage of her countrymen. They first attacked and destroyed the Roman Colony of Colchester, and defeated a Roman legion which was coming to the relief of the place, under the command of Petilius Cerealis. The insurgents also massacred the Romans at St. Albans and at London, which was even then famous for its commerce. Tacitus says that the Romans and their allies were destroyed to the number of 70,000.

## THOMAS (John Evan).

John Thomas was born at Brecon in 1809, and went to London as a young man, where he studied under Sir Francis Chantrey. He was a frequent exhibitor at the Royal Academy between 1835 and 1857, his chief contributions being busts, at which he mainly laboured for many years. Later in life he executed several statues in marble and bronze, including a colossal figure of the Marquis of Bute at Cardiff, and others of the Duke of Wellington at Brecon, Prince Albert at Tenby, and the Prince of Wales at Ashford. About 1857 he returned to Brecknockshire, where he filled the office of sheriff. He was a Fellow of the Society of Antiquaries. He died in London, October 9th, 1873.

### THE DEATH OF TEWDRIC, KING OF GWENT AND GLAMORGAN.

Bronze Group, modelled by Thomas, and cast by Messrs. Elkington & Co.  
*Presented by the Representatives of Miss Elizabeth Phipson.*

“Tewdric, the great king of Gwent and Glamorgan, having embraced Christianity, conquers the Saxons at Tintern Abbey on the Wye. The Welsh King, wounded, urges the pursuit of the flying Saxons, attended by his daughter, and an aged Bard proclaims the victory.”

## HOLLINS (Peter).

For memoir of the sculptor, see page 128.

### ELIX MENDELSSOHN-BARTHOLDY.

Marble Bust.

*Presented by the Estates Committee.*

Felix Mendelssohn-Bartholdy, the famous German musical composer, was born February 3rd, 1809. He studied in Berlin, and came to London in 1829. In 1841, Frederick William IV., King of Prussia, made him master of his chapel. His oratorio of "St. Paul" was performed in Birmingham in 1837, his "Song of Praise" in 1840, and "Elijah" in 1846. He died on November 4th, 1847.

## VESTIBULE.

### FORD (E. Onslow), R.A.

E. Onslow Ford was born in London, July 27th, 1852, and as a boy had a great desire to become an artist. In 1870 he went to Antwerp, and entered the Schools there, finally studying in the Antique School under Buffeau. In 1871 he went to the Academy at Munich, still studying painting, but shortly before leaving he gave up this branch of art and took to sculpture. In 1874 he returned to England. He exhibited his first bust in the Royal Academy in 1875. His earliest work that attracted general attention was the seated statue of Sir Henry Irving as Hamlet. He exhibited many well-known statues and busts at the Royal Academy and elsewhere. One of his most celebrated works is the Shelley Memorial at University College, Oxford. He was elected an associate of the Royal Academy in 1888, and a full member in 1895. He died in 1901.

### R. R. W. DALE.

Marble Statue.

*Presented by the Subscribers.*

Robert William Dale, M.A., D.D., was born in London, on December 21st, 1829, and was educated at Spring Hill College, Birmingham. He

took his degree of M.A. at the London University in 1853. In that year he began his ministry at Carrs Lane Congregational Chapel, as co-pastor to the late John Angell James, on whose death he succeeded to the full charge of the church. He was chairman of the Congregational Union of England and Wales, 1868-69. For seven years he edited *The Congregationalist*, and published many papers and volumes of lectures and sermons. In 1877 he visited America, and delivered a series of lectures on preaching at Yale University, being the first Englishman appointed to the Lyman Beecher Lectureship. In the same year he received the degree of D.I. from Yale. Later in life he visited the Australian Colonies. In 1883 he received from Glasgow the degree of LL.D. He took an active part in various Nonconformist controversies, and Liberal and political movements. He was vice-chairman of the Birmingham School Board, and a Governor of King Edward's School. In 1886 he was appointed a member of the Royal Commission on the Elementary Education Acts. In 1891 he was elected President of the International Council of Congregationalists, which met in London, consisting of representatives from all parts of the world. During his life Dr. Dale was one of the most prominent citizens of Birmingham, taking a foremost place in many movements, political, educational, and social, which had as their object the good of the people and of the city. He died in 1895.

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#### VENUS AFTER THE BATH.

Marble statue. A copy of the marble statue in the Vatican, Rome.

*Presented by the Children of Mr. W. Gibson.*

The original was executed by Daedalus of Sicyon, a sculptor of the school of Polycleitus, and according to Pliny, at one time stood in the Portico of Octavia, at Rome.

#### WEIGALL (Henry).

Henry Weigall was a well-known sculptor who, in the earlier part of his life, worked as a gem cutter and engraver but afterwards devoted himself to larger sculpture. Between the years 1832 and 1855 he exhibited twenty-three works in London, including seventeen at the Royal Academy. He was one of the victims of the failure of the Royal British Bank in 1856, and emigrated to Australia. There he abandoned art, and devoted himself to other pursuits, acting as a justice of the peace for the last twenty years of his life. He died about 1886.

#### THE DUKE OF WELLINGTON.

Bronze Bust.

*Presented by Messrs. Elkington and Co.*

Arthur Wellesley, first Duke of Wellington, Field-Marshal and Statesman, was born in 1769, and entered the Army in 1787. His first active service was in May, 1794, when, in command of the 33rd Regiment, he joined the British Army in the Netherlands. In 1796 he went as Colonel with his regiment to India, and took part in the siege of Seringapatam, and was appointed Governor of Mysore. In 1802 he was raised to the rank of Major-General, and routed the Mahrattas at Argaum. In 1808 he was promoted to the rank of Lieutenant-General, and put in command of the force for the Peninsular War, defeating De Laborde at Rolica, and the French at Vimiera. In 1809 he returned to Spain as Commander-in-Chief, and after many successes captured Ciudad Rodrigo, for which he was made Earl of Wellington. He afterwards captured Badajoz, won the battle of Salamanca, and was raised to the rank of a Marquis by Parliament, who voted him a sum of £100,000. After the battle of Toulouse, in 1814, he was made a Duke. On June 18th, 1815, he gained his crowning victory at Waterloo, which changed the destinies of Europe. He died in 1852, from an attack of apoplexy.

## HOLLINS (Peter).

For memoir of Peter Hollins, see page 128.

### VILLIAM SCHOLEFIELD.

Marble Bust.

*Presented by Mr. Thomas Avery.*

William Scholefield (1809-1867), first Mayor of Birmingham, was the second son of Joshua Scholefield, banker and merchant, of Birmingham. He entered his father's business. In 1837 he was elected High Bailiff of his town, and Mayor in 1838, on the grant of a Charter of Incorporation. He was an unsuccessful candidate for Birmingham on his father's death in 1844, but was chosen at the Dissolution of 1847, and continued to represent the constituency until his death. He was a constant advocate of religious equality, and contended with great pertinacity against Lord John Russell's Ecclesiastical Tithes Bill. He played a prominent part in the repeal of the Paper Duties, and was the originator of the Parliamentary Committee on the Adulteration of Food, which sat for two Sessions under his chairmanship.

## MONTI (Raphael).

Raphael Monti, Italian sculptor, was born in Milan in 1818, and studied sculpture under his father, Gaetano Monti, and at an early age won the gold medal of the Imperial Gallery of Milan for his group of "Alexander

Taming Bucephalus." Between 1838-42 he resided in Vienna, and in 1847 came to England, where his "Veiled Statue," executed for the Duke of Devonshire, produced a popular *furore*. The device of showing the features through a simulated veil took the public fancy greatly, and set a little fashion in statuary—a clever though facile effect in no sense belonging to true art. Returning to Milan, he gave his adherence to the popular party, and in 1848, as one of the chief of the National Guard, was sent on a mission to the camp of Charles Albert. The war over, he returned to England. A number of his works were exhibited in the 1851 Exhibition. He died in London, October 23rd, 1881, aged 63.

#### VENUS DE' MEDICI.

Marble Statue.

*Bequeathed by Mr. E. D. Wilmot.*

A copy of the original in the Uffizi Gallery, Florence, which was found in the 16th century in the Villa of Hadrian, near Tivoli, and brought to Florence in 1680. It bears on its face the name of Cleomenes, son of Apollodorus of Athens, and is supposed to be an original work of the late Attic School, but the inscription and the affectedly held fingers are modern.

#### MUNRO (Alexander).

Alexander Munro was born in 1825, in Inverness, where he soon made himself known by his abilities. In 1848 he was employed upon the stone carving of the Houses of Parliament. He first exhibited at the Academy in 1849 and continued to do so for many years. He executed the statue of James Watt which stands in Ratcliff Place, Birmingham. He died at Cannes, 1871.

#### SLEEPING CHILD.

Original Plaster Model.

*Presented by Mrs. Aitken.*

#### JONES (John E.).

John E. Jones was born in Dublin, in 1806. He studied in that city as an engineer, but having a taste for sculpture

went to London to study for that profession, and practised there. He first exhibited at the Academy in 1844, his contributions in that year being busts of Daniel O'Connell and other eminent Irishmen. He received great encouragement, and had many eminent sitters—the Queen, the Prince Consort, Lord Brougham, the Emperor of the French, the Duke of Cambridge, the Duke of Wellington, Louis Philippe, the King of Holland, and others. He died in Dublin, July, 1862. His art was confined to busts, and was well esteemed.

#### SIR ROBERT PEEL.

Bronze Bust.

*Presented by Messrs. Elkington and Co.*

The Right Honourable Sir Robert Peel was the eldest son of Sir Robert Peel, a great cotton printer and manufacturer, and was born near Bury, Lancashire, in 1788. He was educated at Harrow and Christ Church, Oxford, where, in 1808, he graduated with the then unprecedented honours of a double-first. In the following year he was returned to Parliament for the close borough of Cashel, and attached himself to the Tory party. In 1811 he was appointed Under-Secretary for the Colonies, and in 1812 Chief Secretary for Ireland. From 1818 to 1822 he had no official connections with the ministry, but took a leading part in the pressing currency questions of the day, and thus founded his fame as a financier. When George IV. came to the throne he retained the Liverpool ministry, and Peel became Home Secretary. In 1829 he brought forward the Catholic Relief Bill. The first general election after the passing of the Reform Bill left him with a following of barely one hundred members, which soon swelled into a formidable party. He frankly accepted the Reform Bill and set himself to organise a party distinct from either Tory or Whig, which he named *Conservative*. Peel's first ministry (1834-35), only lasted five months. In 1842 he proposed his famous Sliding Scale with regard to foreign grain. In 1846 he brought in a bill by which, at the end of three years, the Corn Laws were to be utterly repealed. He was thrown from his horse on July 2nd, 1850, and died of the injuries he had received.

#### FOLEY (John Henry), R.A.

John Henry Foley, R.A., was born in Dublin in 1818, and at the age of thirteen entered the Art Schools of the Royal Dublin Society. In 1834 he went to London, and was admitted a pupil of the Royal Academy. In 1839 he began to exhibit, and, ten years later, was elected an

Associate. He was made a full member of the Academy in 1859. His last great work was the group of "Asia" for the Albert Memorial. He did not live, however, to see the completion of his figure of the Prince Consort for that monument. He died in 1874.

### OLIVER GOLDSMITH.

Original Plaster Model of the Statue in Dublin.

*Presented by Messrs. Elkington and Co.*

Oliver Goldsmith, the celebrated Irish poet and novelist, was born in 1728, and studied at Trinity College, Dublin, 1745-52, and afterwards studied medicine for a short time at Edinburgh, going to Leyden in 1753. He next travelled through Europe on foot, returning penniless to England, where he became corrector of the press for Richardson. He subsisted by his pen working for the Monthly and Critical Reviews, and becoming known to Smollett, Dr. Johnson, and other literary men. His most famous work *The Vicar of Wakefield*, was sold for fifty guineas in 1764. His best known play, *She Stoops to Conquer*, was first acted in 1773.

### TOFT (Albert).

Albert Toft was born in Birmingham in 1862. After leaving school he was apprenticed to the firm of Josia Wedgwood & Sons, at Etruria, as a modeller for pottery. During the evenings he studied in the Schools of Art at Hanley and Newcastle-under-Lyme, and when seventeen gained a National Scholarship. He spent the next three years at the Royal College of Art, under Professor Lanteri. Since 1885 he has been a regular exhibitor at the Royal Academy. Among his more important works are a statue of Queen Victoria, in Leamington; one, in bronze, of Henry Richard, M.P.; and another of the Rajah of Bamra. His most famous bust is the one of Mr. Gladstone, and he has produced a number of symbolical and imaginative subjects of great feeling and beauty.

### GEORGE WALLIS, F.S.A.

Bronze Bust.

*Presented by the Children of Mr. George Wallis.*

George Wallis, F.S.A., was born at Wolverhampton, 1811, and educated at the Grammar School there. He practised as an artist at Manchester

om 1832 to 1837, but taking an interest in art education as applied to signs for art manufacturers and decoration, he joined the Government hool of Design at Somerset House in 1841, and became Head Master the Spitalfields School in 1843, and was promoted the same year to the ead Mastership of the Manchester School, which position he resigned in 346. The Royal Commission for the Great Exhibition of 1851 appointed Mr. Wallis a Deputy Commissioner, and he acted in 1850 for several anufacturing districts, and the whole of Ireland. During the exhibition he is Superintendent of the British Textile Division, and a Deputy ommissioner of Juries. After the Exhibition he accepted the Head easership of the Birmingham School of Design, from which he retired 1858 to join the South Kensington Museum. Whilst still in Birmingham, 1853, he was one of the six Commissioners appointed by the Government to visit the United States, and reported on art and manufactures. During the great International Exhibition of 1862 he acted in the same capacity s in 1851. In 1863 he was appointed Senior Keeper of the Art Collections of South Kensington Museum, a position he resigned in 1891, dying ery shortly afterwards. Few persons have done more for art in England han he; and the present system of the circulation of works of art to rovincial schools and museums owes much to his energy and foresight.

## JOY (Albert Bruce), R.H.A.

Albert Bruce Joy, son of Dr. W. Bruce Joy, and brother of the artist, Mr. George W. Joy, was born in Dublin, August 21st, 1842. He was educated at King's College, London, and afterwards studied at South Kensington and the Royal Academy Schools. He was a pupil of Foley, and spent three years in Rome, and has twice visited America. He has been a constant exhibitor at the Royal Academy since 1866, and has won a number of medals and awards at various continental and international exhibitions. He has produced many colossal statues, such as those of John Bright in Manchester and Birmingham, Lord Frederick Cavendish, Gladstone, Harvey, Bishop Berkeley, and Alexander Balfour, as well as numerous busts and ideal works. He is a member of the Royal Hibernian Academy of Arts.

JOHN BRIGHT.

Marble Statue.

*Presented by the Subscribers.*

For memoir of John Bright, see page 80.

## FOLEY (John Henry), R.A.

For memoir of Foley, see page—165.

### EDMUND BURKE.

Original Plaster Model of the Statue in Dublin.

*Presented by Messrs. Elkington and Co.*

Edmund Burke, the great statesman, orator, and political writer, was born at Dublin, 1730. Educated at Trinity College. Settled in London, 1750, and was engaged in literary work. He projected the *Annual Register* and wrote the whole of it for some years; was private secretary to the Marquis of Rockingham, 1765, and the same year entered Parliament, and distinguished himself by his speeches on the great American question, Catholic Emancipation, and Reform. In 1772 he was appointed Paymaster of the Forces and Privy Councillor. The affairs of India, the prosecution of Warren Hastings, and the events of the French Revolution, were the great subjects of his attention during the following years. His speeches on the opening and conclusion of the Impeachment—the first occupying four, and the last nine, days—were among the grandest efforts of his oratory. He retired from Parliament in 1794, and died at Beaconsfield in 1797. His principal works are the *Inquiry into the Origin of our Ideas of the Sublime and Beautiful*, published in 1756; *Reflections on the French Revolution*, 1790, etc.

## HOLLINS (Peter).

For memoir of Peter Hollins, see page—128.

### MATTHEW DAVENPORT HILL, Q.C.

Marble Bust.

This bust was executed by the order of the Town Council of Birmingham as a recognition of Mr. Hill's long, able, and distinguished services a Recorder of the Borough.

Matthew Davenport Hill (1792-1872) was the eldest son of Thomas W. Hill, the well-known Birmingham schoolmaster, and brother to Sir Rowland Hill. He was called to the bar at Lincoln's Inn in 1819, and went on the Midland Circuit. He was one of the members in the Liberal interest for Kingston-upon-Hull, from 1832 to 1834. In the latter year he received silken gown, with a patent of precedence. He was appointed Recorder of Birmingham and Commissioner in Bankruptcy for the Bristol district; the latter office he held until its abolition, in 1869, but resigned the former in 1866. He was well known for his exertions in promoting the establishment of reformatory schools for juvenile criminals, and published, in a collected form, under the title of *Suggestions for the Repression of Crime*, a large number of charges addressed by him to Grand Juries in his capacity of Recorder for Birmingham. He also published various other pamphlets.

## CARDWELL (H.).

H. Cardwell was a London sculptor who exhibited there between the years 1836 and 1856 some ten works, including seven at the Royal Academy.

### IONE AND NYDIA.

Marble Group.

*Presented by Mrs. Lansdowne Beale.*

This represents the well-known incident in "The Last Days of Pompeii," by Bulwer Lytton, in which Nydia, the blind slave girl, brings a love letter to Ione from Glaucus:—"One favour, fair Ione—may I dare to ask it? They tell me," said Nydia, "that thou art beautiful beyond the loveliness of earth. Alas! I cannot see that which gladdens the world! Wilt thou suffer me, then, to pass my hand over thy face?—that is my sole criterion of beauty, and I usually guess aright." She did not wait for the answer of Ione, but, as she spoke, gently and slowly passed her hand over the bending and half-averted features of the Greek. Her touch lingered over the braided hair and polished brow—over the downy and damask cheek—over the dimpled lip—the swan-like and whitish neck. "I know now, that thou art beautiful," she said, "and I can picture thee to my darkness henceforth and for ever."

## PAPWORTH (Edgar George).

He was a student of the Royal Academy, and first exhibited there in 1832. In the following year he gained the Academy Gold Medal for his group "Leucothea presenting the Scarf to Ulysses," and in 1834 was elected to the travelling studentship. In 1836 he sent from Rome to the Academy exhibition a head of "Psyche." Soon after he married the daughter of Edward Hedges Baily, R.A., the sculptor, in whose studio he was employed. He continued to exhibit chiefly busts, statuettes, and sketch designs. He died in 1860.

### WILLIAM MURDOCK.

Marble Bust, after Sir Francis L. Chantrey, R.A.

*Presented by Mr. G. A. Everitt.*

For memoir of William Murdock, see page 74.

## HOLLINS (Peter).

For memoir of Peter Hollins, see page 128.

### DAVID COX.

Marble Bust.

*Presented by the Cox Memorial Committee, 1868.*

For memoir of David Cox, see page 43.

## ROUND GALLERY.

### MERCURY RESTING.

Bronze Statue.

A copy of the bronze figure now in the National Museum, Naples. The original is supposed to have been executed by Chares, a pupil of Lysippus, B.C. 292—280, and is looked upon as the finest bronze of all antiquity. It was found in 1758, at Herculaneum.

## ITALIAN GALLERY.

### VERROCCHIO (Andrea del).

Andrea del Verrocchio, son of Domenico di Michele de' Cioni, was born in Florence in 1432. He is said to have been a pupil of Donatello, and like his contemporaries, the Pollajuoli, he kept a goldsmith's shop. Vasari says of him, "He was a goldsmith, a master of perspective, a sculptor and carver, a painter and a musician." He is chiefly celebrated for his works in bronze, such as "David" in the Uffizi Gallery, Florence, and for the model of the equestrian statue of Colleoni in Venice. He has left but one authentic example of his powers as a painter, "The Baptism of Christ," in the Florence Academy, in the painting of which Vasari says he received the aid of his pupil, Leonardo da Vinci. He died at Venice in 1488.

### VIRGIN AND CHILD.

Panel of unglazed terra-cotta.

## DANTE.

Bronze Head. Copy of the one in the National Museum, Naples, which was modelled from a cast taken from the poet's features after death, by Guilano della Porta.

Dante Alighieri, the famous Italian poet, author of the "Divina Commedia," was born at Florence in 1265. Beatrice, the love of his life, died in 1290. In 1300 he married Gemma Donati, belonging to the Neri or Black Party, at Florence. He was banished by decree from that city in 1302, and condemned to be burnt. He resided at Verona for eight years, writing his "Paradiso," and afterwards settled in Ravenna. He died September 14th, 1321.

## PLATO.

Bronze Bust. Copy of the one in the National Museum, Naples.

The original was found in Herculaneum, 1759, and is generally considered the finest bronze head in Europe.

Plato was a celebrated philosopher of Athens, son of Ariston and Parectonia. His original name was Aristocles, and he received that of Plato from the largeness of his shoulders. He first began his literary career by writing poems and tragedies, but cast this work aside and became the pupil of Socrates for eight years. After the death of his master he travelled through Greece, Sicily, and Egypt. After his return he retired to the Groves of Academus, near Athens, where his lectures were soon attended by a crowd of learned, noble, and illustrious pupils. During forty years he presided at the head of this Academy. He died on his birthday in the 81st year of his age, about 348 years before the Christian era.

## TOFT (Albert).

For memoir of the sculptor, see page—166.

## SPRING.

Plaster Statuette.

## WEDGWOOD GALLERY.

## MUNRO (Alexander).

For memoir of the sculptor, see page—164.

JAMES WATT.

Plaster Bust.

*Presented by Mrs. W. C. Aitken.*

This is the original head modelled by Munro for his statue of Watt, which was erected in Ratcliff Place, Birmingham, by public subscription, October 2nd, 1868.

For memoir of Watt, see page 1.

JAMES WATT.

Statuette in clay, modelled by Munro.

*Presented by Mr. R. K. Wake.*

**SCULPTURE  
IN THE COUNCIL HOUSE.**



## SCULPTURE IN THE COUNCIL HOUSE.

### WOOLNER (Thomas), R.A.

Thomas Woolner was born at Hadleigh, in Suffolk, in 1826. At the early age of thirteen he entered the studio of William Behnes, the painter-sculptor. Whatever merit the master possessed, he was far excelled by his pupil. Woolner worked hard with him for six years, and while still a mere lad, became both a sculptor and an accomplished draughtsman. He modelled "Queen Eleanor sucking the poison from Prince Edward," a work exhibited at the Royal Academy in 1843, and made a considerable success with a life-size "Death of Boadicea." His earlier exhibited work was chiefly imaginative in subject. In 1850 he became one of the original seven members of the Pre-Raphaelite Brotherhood, and contributed his well-known poem, *My Beautiful Lady*, and others, to *The Germ*. In 1852 he went to Australia for two years. After his return his work was chiefly confined to portraiture, and he was commissioned for statues of very many of the most eminent men of his time, a list of whose names would be too long to enumerate here. His busts of Lord Tennyson, Carlyle, Cardinal Newman, Gladstone, Dickens, and Kingsley are well known and universally regarded as excellent. His work in Birmingham includes the medallion of Mr. Joseph Chamberlain on the Memorial Fountain, the statue of George Dawson, which, under the pressure of criticism, was removed to the entrance hall of the Free Libraries, and the statue of the Queen in the Council House. He became an Associate of the Royal Academy in 1871, and an Academician in 1874.

In 1877, on the death of Mr. Henry Weekes, he was appointed to the Professorship of Sculpture in the Academy, but he resigned it two years later. He devoted much of his leisure time to writing poetry. His first volume, *My Beautiful Lady*, issued in 1863, ran into several editions. He published three other volumes of verse between 1881 and 1887. He died rather suddenly in October, 1892, at his house in Welbeck Street, London, after an illness of a few weeks.

### HER MAJESTY QUEEN VICTORIA.

Marble Statue.

The commission for this statue was originally given by the Queen to Foley, who also executed the companion statue of the Prince Consort, exhibited here. Upon Foley's death in 1874, Woolner was selected to carry out the work, which he completed in 1884. This statue has been spoken of as "one of the finest portrait statues of the English School, combining a severe, yet elegant design, with execution of the highest kind, every element being thoroughly artistic."

### FOLEY (John Henry), R.A.

For memoir of the sculptor, see page—165.

### HIS ROYAL HIGHNESS THE PRINCE CONSORT.

Marble Statue.

PICTURES  
N THE COUNCIL HOUSE.



# PICTURES

## IN THE COUNCIL HOUSE.

*The pictures are placed in the Reception Rooms, Library, Corridor, and Mayor's Parlour, and several of the Committee Rooms.)*

### BAKER (Alfred).

Alfred Baker, born in Birmingham in 1850, son of Mr. H. Baker (see below), was educated at Handsworth Edge Trust Grammar School. He left there at the age of fifteen and began to study as an artist. He attended the Birmingham School of Art, but was chiefly a pupil of his father. He worked largely in the open air among the farms and scenery of the Midlands, and in North Wales. His very promising career was cut short by his early death in 1872, when he was not quite twenty-two years of age.

#### ARVEST TIME IN SOUTH STOKE.

On canvas, 1 ft. 4 in. high by 2 ft. wide.

*Presented by Mr. S. H. Baker.*

### BAKER (S. H.).

Samuel Henry Baker, landscape artist, was born in 1824, at the famous Soho Works, where his father and grandfather held prominent positions. At the age of nine he lost his father, and later was apprenticed by an uncle to a magic-lantern slide painter named Chaplin. He also took lessons in drawing, and studied at the School of Design under Mr. George Wallis. He was also instructed in landscape painting by J. P. Pettitt. In 1848 his first picture was exhibited in the Birmingham Exhibition. Since

that time until the present he has been a constant exhibitor here, and also at the Royal Academy. An exhibition of his water-colour drawings was held at the Midland Institute in 1886. He is a fellow of the Royal Society of Artists. In 1898 a collection of his paintings and drawings was exhibited at Messrs. Graves and Co.'s Gallery, Birmingham.

#### IN THE LLEDR VALLEY, NORTH WALES.

On canvas, 1 ft. 11 $\frac{1}{2}$  in. high by 3 ft. 3 $\frac{1}{2}$  in. wide.

*Bequeathed by Mr. C. Cartwright.*

#### NANT GWYLT, RADNORSHIRE.

On canvas, 3 ft. high by 4 ft. 5 $\frac{1}{2}$  in. wide.

*Presented by a Gentleman.*

The valley depicted here forms the first reservoir of the new Birmingham Water Scheme.

#### BARBER (J. V.).

For memoir of the artist, see page 8.

#### MORNING.

On canvas, 3 ft. 2 $\frac{1}{2}$  in. high by 3 ft. 9 $\frac{1}{2}$  in. wide. Painted and exhibited at the Royal Academy, 1829.

*Permanent Loan from the Council of the Midland Institute.*

#### BEVERLY (W. R.).

William Roxby Beverly was born in 1824, at Richmond in Surrey. His father was a midshipman, named Roxby, who had served under Nelson, but left the sea and appeared on the stage under the assumed name of Beverly. It was intended the son should follow his father's profession, but he ultimately became a scene painter. In 1851 he was made painter and director of the painting rooms at Covent Garden and Drury Lane Theatres, and became renowned for his gorgeous visions of Fairyland, and his magnificent transformation scenes. His works in water-colours are well known, and he exhibited a number of seapieces in the Royal Academy between 1865 and 1880.

## WHAVEN PIER.

Water-colour drawing, 2 ft. 3 in. high by 3 ft. 7 in. wide. Painted in 1872.

*Presented by Mr. E. C. Osborne.*

## BURT (C. T.).

For memoir of the artist, see page 38.

## WARRICKSHIRE.

On canvas, 3 ft. 7 in. high by 5 ft. 10 in. wide.

*Presented by Mr. R. J. R. Mackenzie.*

## THE SKYLARK.

On canvas, 1 ft. 11 in. high by 2 ft. 11 in. wide. Painted in 1874.

*Bequeathed by Mr. C. Cartwright.*

## COLLINS (James Edgell).

James Edgell Collins, a London portrait-painter, contributed some sixty portraits to various London Exhibitions between the years 1841 and 1875, including twenty-three at the Royal Academy. He painted, among others, the Earl of Carnarvon, and Sir William Grove, the Judge.

## LEDERMAN THOMAS PHILLIPS.

On canvas, 2 ft. 11 in. high by 2 ft. 3 in. wide. Painted in 1871.

*Presented by Mr. John Palmer Phillips.*

Mr. Thomas Phillips was born in 1795. He was Mayor of Birmingham in 1844-45. His first public act after election was to preside at a Town's meeting on November 19th, 1844, held to take steps for establishing Public Baths and Parks, and other open spaces for exercises and active sports, for which a sum of £4,430 was raised. Before the close of his mayoralty he laid the foundation stone of the Borough Gaol.

## DAWSON (Henry).

For memoir of the artist, see page 54.

## ON THE TRENT.

On canvas, 1 ft. 11½ in. high by 2 ft. 11 in. wide. Painted in 1853.

*Presented by Mr. Frederick Elkington.*

## DORÉ (Gustave).

Louis Christophe Gustave Paul Doré was born in Strasburg in 1833. At the age of 15 he began to exhibit landscape sketches in pen and ink at the Salon. He then became a regular contributor to the comic illustrated papers. His earliest exhibited works were historical. Although gifted with a marvellous fertility of imagination and wonderful facility of execution, he nevertheless possessed grave defects. Nowhere are his faults of drawing more manifest than on the enormous canvases exhibited in the Doré Gallery in London. It is, however, as a designer of illustrations for books that the wonderful versatility of his genius becomes most apparent. He was a master of caricature. Among the most famous of his illustrations were those for the Bible, Milton's *Paradise Lost*, Tennyson's *Idylls of the King*, L. Fontaine's *Fables*, Cervantes' *Don Quixote*, and Dante's *Inferno*, *Purgatorio*, and *Paradiso*. He died in Paris in 1883.

### “LA MARSEILLAISE.”

Black and white drawing, 2 ft. 5 in. high by 3 ft. 3 in. wide. Dated 1870.

*Presented by Sir John C. Holder, Bart.*

The “Marseillaise” was the grand patriotic song of the French Revolution, which has become the National Anthem of France. The words and music were composed by Rouget de Lisle (born 1760, died 1836), an artillery officer in garrison at Strasbourg, for Deitrich, mayor of the town. On July 30th, 1792, the volunteers of Marseilles, invited by Barbaroux at the instigation of Madame Roland, marched to Paris singing their favourite song; and the Parisians, enchanted with it, called it the “Hymne des Marseillais.”

## GILBERT (Sir John), R.A.

For memoir of the artist, see page 67.

### THE SQUIRE'S DAUGHTER.

Water-colour drawing, 1 ft. 3 $\frac{3}{4}$  in. high by 1 ft. 8 $\frac{3}{4}$  in. wide. Painted and exhibited at the Royal Academy, 1891.

*Presented by the Artis*

JENNY SNAPPING HER FINGERS AT CAPTAIN WEAZEL."  
Water-colour drawing, 1 ft. 11 $\frac{1}{2}$  in. high by 2 ft. 11 in. wide. Painted and exhibited  
R.W.S., in 1882.

*Presented by the Artist.*

This is a scene from *Roderick Random*, by T. Smollett. Roderick and his companion and old schoolfellow, Strap, the barber, have arrived at an inn, with other fellow travellers in a waggon. Captain Weazel, a choleric little gentleman, of unprepossessing appearance, demands to be served with dinner in a separate room with a fire. This rouses the ire of the other travellers, and Mrs. Jenny, one of the ladies of the party, proceeds to call the Captain names, and to make insinuations against the honour of Mrs. Weazel, in reply the gallant Captain uses still more violent epithets. "So saying, he drew his sword, and flourished with it, to the great terror of Strap; while Mrs. Jenny, snapping her fingers, told him she did not value his resentment a louse."

#### A RAID.

Water-colour drawing, 1 ft. 2 $\frac{1}{2}$  in. high by 2 ft. 1 $\frac{1}{2}$  in. wide. Exhibited R.W.S.

*Presented by the Artist.*

#### LANDSCAPE SKETCH.

Water-colour drawing, 9 $\frac{3}{4}$  in. high by 12 $\frac{1}{2}$  in. wide. Painted in 1869.

*Presented by the Artist.*

#### BELINDA.

Water-colour drawing, 2 ft. 3 $\frac{1}{2}$  in. high by 1 ft. 6 $\frac{1}{2}$  in. wide. Painted and exhibited R.W.S., in 1891.

*Presented by the Artist.*

#### PREPARING FOR THE CHARGE.

On canvas, 9 $\frac{1}{2}$  in. high by 13 $\frac{1}{2}$  in. wide. Painted in 1873.

Sketch for the picture "Charge of Cavaliers at Naseby."

*Presented by the Artist.*

#### WOODLAND SCENE.

Water-colour drawing, 1 ft. 4 in. high by 1 ft. 5 $\frac{1}{2}$  in. wide. Painted in 1880.

*Presented by the Artist.*

#### A WINDY DAY.

On canvas, 1 ft. 7 $\frac{1}{2}$  in. high by 1 ft. 11 $\frac{1}{2}$  in. wide. Painted in 1885.

*Presented by the Artist.*

#### OWEN GLENDOWER'S HOUSE AT DOLGELLY.

On canvas, 1 ft. 0 $\frac{1}{2}$  in. high by 1 ft. 5 $\frac{1}{2}$  in. wide. Painted in 1875.

*Presented by the Artist.*

Owen Glendower, a Welsh chief, was one of the most active and formidable enemies of Henry IV. He was descended from Llewellyn, the last of the Welsh princes. He conspired with Hotspur, Douglas, and others to dethrone Henry, but the coalition was ruined in the fatal battle of Shrewsbury. He allied himself with France, and ravaged the Marches, 1406-7. He died during negotiations with Henry V. in 1415. Shakespeare makes the Welsh nobleman a wizard of great diversity of talent.

This house, locally called the Parliament House, is in a court behind the Post Office at Dolgelly, and is pointed out as the place where Glendower held the meeting of his partisans when he signed the treaty of alliance with Charles of France in 1404, mentioned above.

#### COTTAGES NEAR LEWISHAM.

On canvas, 1 ft. 2 $\frac{1}{2}$  in. high by 1 ft. 7 $\frac{3}{4}$  in. wide. Painted in 1876.

*Presented by the Artist.*

#### HENSHAW (F. H.).

For memoir of the artist, see page 77.

#### THE QUEEN'S BRIDGE, SHUGBOROUGH, STAFFORDSHIRE.

On canvas, 2 ft. 4 $\frac{1}{2}$  in. high by 4 ft. 5 $\frac{1}{2}$  in. wide. Painted in 1871.

*Presented by Mr. Felix Hadley.*

#### DERWENTWATER.

On canvas, 2 ft. 7 $\frac{1}{2}$  in. high by 3 ft. 3 $\frac{1}{2}$  in. wide. Painted in 1832.

*Presented by Mr. John Palmer Phillips.*

#### HOLL (Frank), R.A.

For memoir of the artist, see page 79.

#### SIR THOMAS MARTINEAU, MAYOR OF BIRMINGHAM, 1882, 1885-6, 1886-7.

On canvas, 2 ft. 11 $\frac{1}{2}$  in. high by 2 ft. 5 $\frac{1}{2}$  in. wide. Painted in 1887.

*Presented by the Subscribers.*

Sir Thomas Martineau, three times Mayor of Birmingham, was the eldest son of Mr. Robert Martineau, brother of the famous authoress, Harriet Martineau, who came to Birmingham early in the present century. Sir Thomas was born in 1828. He chose the profession of the law, and was articled to Mr. Arthur Ryland, being admitted a solicitor in 1852, and taken into partnership by Mr. Ryland afterwards. He took an active interest in the Midland Institute, and in politics was an ardent Liberal. He entered

he Council in 1876, and was elected an Alderman in 1883, and was Mayor during the three following years. He was knighted after the Queen's visit in 1887 to lay the foundation stone of the Law Courts. His municipal record was a brilliant one. His last great work was the Welsh Water Scheme, which, as Chairman of the Water Committee, he safely piloted through the first stages of its existence. He died in 1893 after a long and painful illness, after a life devoted to advancing the best interests of his native town.

## HOLTE (A. Brandish).

IN THE LLUGWY VALLEY, NORTH WALES.

On canvas, 2 ft.  $5\frac{1}{2}$  in. high by 2 ft.  $0\frac{1}{2}$  in. wide.

*Presented by the Artist.*



## HULME (Frederick W.).

Frederick William Hulme was born at Swinton, in 1816. He was the son of a Yorkshire artist of some reputation. His first exhibited picture was at Birmingham in 1841. He went to London in 1844, and for a time made designs for engravers, especially for the *Art Journal*. He painted much at Bettws-y-Coed, in a style not unlike that of Creswick. He occasionally worked on pictures in conjunction with other artists. He had a large practice as a teacher of drawing, and published some drawing books for use in schools. He was a frequent exhibitor at the British Institution from 1845-1862, and the Royal Academy from 1852-1884. He died at Kensington, November 14th, 1884.

MILLWATER, OCKHAM.

On canvas, 3 ft. 5 in. high by 4 ft.  $11\frac{1}{2}$  in. wide.

*Presented by Mr. John Wand.*



## JOHNSON (Harry J.).

Henry John Johnson (known as Harry J. Johnson), a landscape painter in oil and water-colour, was born in Bath Row, Birmingham, April, 1826. He was the eldest son of an artist, W. B. Johnson, and was educated in his native town, being for a time the pupil of the Rev. Hugh Hutton. He early showed a capacity for art, and was a student of

the Birmingham Society of Arts until 1843, when he was placed under William Müller. He accompanied that artist to Malta, Rhodes, Smyrna, Xanthus and other places, from November, 1843, to April, 1844. From 1845 he exhibited at the British Institution, where his works were well received, and occasionally at the Royal Academy. He travelled much on the Continent, visiting Greece, Switzerland, Germany, France, Spain and Italy. He also worked considerably in Wales and Scotland, spending much time in the former country with David Cox, an old friend of his father's, who gave him much valuable assistance. He worked very rapidly. In 1870 he was elected a member of the Royal Institute of Water-Colours. He died at his residence in St. John's Wood, on the last day of 1884, after only a few hours' illness, being in his 58th year. Six of his water-colour drawings are in the South Kensington Museum.

#### ATHENS.

On canvas, 2 ft. 4 in. high by 5 ft. wide.

*Presented by the Trustee of Mr. John Frederic Feeney.*

The figures in this picture were painted by H. W. Pickersgill, R.A.

“Behold

Here on the Ægean shore a city stands  
Built nobly, pure the air, and light the soil,  
Athens, the eye of Greece, mother of arts  
And eloquence.”

*Milton, Paradise Regained, iv., 238.*

#### LINES (H. H.).

For memoir of the artist, see page 96.

#### IN THE FOREST OF ARDEN.

On canvas, 2 ft. 11½ in. high by 4 ft. 1½ in. wide.

*Presented by Mr. F. T. Lines.*

#### LINES (Samuel).

For memoir of the artist, see page 97.

On canvas, 3 ft. 0½ in. high by 4 ft. 1½ in. wide.

#### LLYN IDWAL.

*Permanent Loan from the Council of the Midland Institute.*

## MUNNS (H. T.).

Henry Turner Munns, portrait painter, was born in Northampton in 1832. As soon as he left school he was employed in a boot and shoe manufactory in his native town, but even while a school boy he had cultivated his talent for portraiture. His father, who was a designer in the same factory, used every effort to discourage his son, who, however, determined to adopt painting as his profession. When about eighteen he became acquainted with a travelling miniature painter of some repute, named Locke, who gave him a lesson every time he visited Northampton. At the age of eighteen, commissions for portraits at the rate of £3 a piece were given him. After his apprenticeship he started a portrait club, and having got together twenty members at 2s. 6d. a week, he for some time derived a steady income from that source. He next visited Buckinghamshire to paint portraits. When the Russian War broke out he painted and exhibited a Panorama of the War, giving a descriptive lecture with it. He next joined a Northampton photographer, whose photographs he coloured for some years. Later on he came to Birmingham, and entered into an engagement with Mr. Whitlock, of New Street, for similar work for a number of years. His first portrait painted in Birmingham was of Dr. Langford, which was exhibited at the Royal Society of Artists. He eventually became a member of the Society, and succeeded Mr. W. T. Roden as director of the Life Academy. In 1871 he painted the portrait of the Lord Mayor of London, and from that time was much occupied with civic and other presentation portraits. He occasionally exhibited at the Royal Academy. He died in 1898, aged 66.

### GEORGE DAWSON, M.A.

On canvas, 4 ft. 1 $\frac{1}{2}$  in. high by 3 ft. 0 $\frac{1}{2}$  in. wide. Painted in 1877.

*Bequeathed by Mr. E. D. Wilmot.*

George Dawson, born in London in 1821, was intended for the Baptist Ministry. In 1844 he became minister of Mount Zion Chapel in Birmingham. His disregard for the merely conventional usages of the sacred office alienated from him a portion of his congregation, and a separation took

place, when the majority seceded with the minister. A new chapel was erected for him in 1847, and was called 'The Church of the Saviour.' Mr. Dawson did not advocate peculiarities of doctrine, but rather made an earnest desire for the truth, and a life of obedience to God and charity to man, the great tests of a Christian spirit. He was a very popular literary lecturer. When the *Birmingham Morning News* was started in 1871 he was made editor. He was also a member of the School Board, and interested in all the educational movements of the town. Died suddenly at his residence, King's Norton, in 1876.

ALDERMAN THOMAS AVERY, Mayor of Birmingham in 1867 and 1881.  
On canvas, 2 ft. 6 in. high by 2 ft. wide.

*Presented by Mr. W. Beilby Avery.*

## PEARSON (Mrs. Charles).

Mrs. Charles Pearson, portrait painter, whose maiden name was Mary M. Dutton, was born in 1799. Early in life she married Mr. Charles Pearson, solicitor to the city of London, who was afterwards member of Parliament. She exhibited portraits at the Royal Academy between the years of 1821 and 1842, two of these being portraits of Lord Mayors. Her best known work is a portrait of Sir David Solomons, Sheriff and Lord Mayor of London, who fought the battle of the admission of the Jews into municipal offices and Parliament. Her portrait of Viscount Combermere, Commander-in-Chief in India, painted in 1823, is in the National Portrait Gallery, and portraits of Lord Denham, Sir James Shaw, and Sir Thomas Kelly, are in the London Guildhall collection. She died on April 15th, 1871, aged 72.

## THOMAS WRIGHT HILL.

On canvas, 3 ft. high by 2 ft. 3 in. wide.

*Bequeathed by Mr. Frederic Hill.*

Thomas Wright Hill was the founder of Hazelwood School, in the Hagley Road, the most notable educational institution in Birmingham at the beginning of the last century. As a youth he was apprenticed to a brassfounder, but gave up the trade, and began teaching, having gained his first experience in the New Meeting Sunday School. He opened a school at Hill Top about 1803. With all his splendid gifts he lacked business aptitude, so that his son Rowland took charge of his money affairs

and gradually became chief director of the school, which he removed to Hazelwood about 1819. The latter elaborated a curious system of government by the boys, with a constitution and a code of laws that filled more than a hundred closely printed pages. This system was described in a pamphlet by his brother, Matthew Davenport Hill, which made the school famous. Many notable men were educated there. In 1827 the school was removed to Bruce Castle, Tottenham, and was handed over to the care of Edwin and Arthur Hill, their brother Rowland having aspirations towards social reform which he could not carry on while burdened with the cares of a schoolmaster. As everybody knows, he ultimately directed his attention to postal reform, and gave to the world the splendid boon of penny postage. Thomas Wright Hill died in 1851, leaving five sons, all of whom occupied honourable positions; Sir Rowland Hill at the Post Office, Matthew Davenport Hill as Recorder of Birmingham (see page 168), Edwin Hill at the Stamp Office, Frederick Hill for many years Inspector of Prisons in Scotland, and Arthur Hill as Head-master of Bruce Castle School. A most interesting account of the Hill family and Hazelwood School is given in Mr. R. K. Dent's *Making of Birmingham*.

## PRATT (Jonathan).

Jonathan Pratt was born at Northampton, April 27th, 1835. At the age of eleven, at his own wish, he was apprenticed to a portrait painter in that town for ten years. At twenty-one he practised as a portrait painter in Lincoln, Leicester, and Doncaster, and settled in Birmingham in 1863 in the same capacity, but soon devoted himself more especially to figure painting. In 1872 he was elected a member of the Royal Birmingham Society of Artists, and in 1882, on the death of Mr. Allen E. Everitt, he was unanimously elected honorary secretary of that body. In the same year he was appointed honorary curator of the Corporation Art Gallery, which post he held until the present building was opened in 1885.

## THE REV. ARTHUR G. O'NEILL.

On canvas, 4 ft. 1 $\frac{1}{2}$  in. high by 3 ft. 3 in. wide. Painted in 1880.

*Presented by the Subscribers.*

Arthur O'Neill was the son of a proscribed native of Ireland, who took refuge in this country and married an Essex lady. In his youth he was intended for the Army Medical Department, and was with the 73rd Regiment in Ireland from 1823 to 1828, and went with it to the Mediterranean. He

returned home in 1835, and entered Glasgow University to pursue his medical studies. At this time, however, a great change took place in his moral feelings, and his mind was strongly attracted towards religion and politics, and particularly by the Chartist agitation of 1838. Into this movement he threw himself with enthusiasm, and soon became prominent among the speakers at its meetings. He first visited Birmingham in 1840, when he came from Glasgow as a delegate to welcome two Chartist prisoners who had been liberated from Warwick gaol. Soon after he became pastor of a little chapel in Newhall Street, situate a little higher up the street than Zion Chapel, which was afterwards under his charge for a great part of his life. In a short time he gathered round him a large circle of friends, chiefly of the artisan class, whom he interested in such causes as total abstinence, peace, and education, which he regarded as auxiliaries to religion. In 1842 a further attack was made upon the Chartists by the Conservative Government, and during that year Mr. O'Neill first suffered imprisonment for the cause, but he was liberated after six weeks. In the following year he was sentenced to one year's imprisonment. On his release from prison he returned to Birmingham, and with a portion of his former congregation, joined the Baptists. He carried on his pastorate of Zion Chapel until 1885, when he retired, although preaching there occasionally up to the time of his death, which took place on May 14th, 1896. During his last years he frequently appeared in public in connection with the anti-slavery movement, and on questions of peace and international arbitration.

### JOHN SKIRROW WRIGHT, M.P.

On canvas, 4 ft. 1½ in. high by 3 ft. 3 in. wide. Painted in 1880.

*Presented by the Subscribers.*

John Skirrow Wright was born at Hebden Bridge, in Yorkshire, 1823. He became a merchant in Birmingham, and was at one time a partner in the firm of Smith and Wright, button manufacturers and tin-plate workers. He took a great interest in all movements for bettering the condition of the working classes. As chairman of the Birmingham School Board he rendered valuable aid in promoting the educational work of the town. He was a keen politician, and was elected member for Nottingham, in the Liberal interest, shortly before his death, which took place suddenly at a meeting of the School of Art Committee in 1880.

### THE RIGHT HON. JESSE COLLINGS, P.C., M.P.

On canvas, 4 ft. 1 in. high by 3 ft. 3 in. wide.

*Presented by the Subscribers.*

This picture was "presented to the town by five thousand working men, in appreciation of the earnest and able manner in which he promoted measures tending to the intellectual and material advantage of the people during a long and honourable connection with the municipality of Birmingham."

## RODEN (W. T.).

For memoir of the artist, see page 127.

JOHN BIRT DAVIES, M.D. (formerly Coroner for Birmingham).

On canvas, 4 ft. 1 $\frac{1}{2}$  in. high by 3 ft. 3 $\frac{1}{2}$  in. wide.

*Presented by the Subscribers.*

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ALDERMAN E. C. OSBORNE.

On canvas, 4 ft. 1 in. high by 3 ft. 3 in. wide.

*Presented by the Subscribers.*

ALDERMAN HENRY HAWKES (formerly Coroner for Birmingham, and Mayor in 1852).

On canvas, 4 ft. 1 in. high by 3 ft. 3 in. wide.

*Presented by the Subscribers.*

THE RIGHT HON. W. E. GLADSTONE, P.C., M.P.

On canvas, 2 ft. 5 $\frac{1}{2}$  in. high by 2 ft. 0 $\frac{1}{2}$  in. wide.

*Presented by the Subscribers.*

THE RIGHT HON. JOHN BRIGHT, P.C., M.P.

On canvas, 2 ft. 5 $\frac{1}{2}$  in. high by 2 ft. 0 $\frac{1}{2}$  in. wide.

*Presented by the Subscribers.*

For memoir of John Bright, see page 80.

## SHANNON (James J.), A.R.A.

James Jebusa Shannon was born in Auburn, New York, in 1862, and came to England in 1878. He studied at South Kensington for three years, and gained the gold medal for figure painting in his second year, and a few years afterwards painted the portrait of the Hon. Horatia Stopford, one of the Maids of Honour, which, by command of Queen Victoria, was exhibited in the Royal Academy in 1881. It was his original intention to study here for a year or two and then return to America, but the rapid growth of his reputation caused him to remain permanently in England. His full length portrait of Mr. Henry Vigne, exhibited in 1887, secured him many commissions and foreign distinctions, including gold medals at Paris, Berlin, and Vienna.

He has also received medals at Munich and Chicago. He has painted a large number of portraits and a few subject pictures. He was an original member of the New English Art Club, an active supporter of the Society of British Artists, under Whistler's presidency, and a member of the Institute of Painters in Oil-Colours. An exhibition of his works was held at the Fine Art Society in 1896, and in the following year he was elected an Associate of the Royal Academy.

SIR JAMES SMITH, KT. (first Lord Mayor of Birmingham, 1895-96).  
On canvas, 4 ft. 7½ in. high by 3 ft. 2½ in. wide.

*Presented by the Subscribers.*

## WYATT (Henry).

Henry Wyatt was born at Thickbroom, near Lichfield, in 1794. He early lost his parents, and resided at Handsworth, with his guardian, son-in-law of Francis Eginton, to whom he was apprenticed. He acquired a fondness for art, and went to London in 1811 to study at the Royal Academy. For some time he worked under Sir Thomas Lawrence, and in 1817 he returned to Birmingham, and devoted himself more particularly to portrait painting. He also practised portrait painting at Liverpool and Manchester. He was a constant exhibitor at the Royal Academy. In 1825 he returned to London, but his health failing he went to reside near Leamington in 1834. Then he went to Manchester to paint some portraits, and in the spring of 1838 was struck by paralysis. He never recovered, and died at Prestwich, February 27th, 1840.

## JULIET.

On canvas, 2 ft. 11 in. high by 2 ft. 3 in. wide. Painted in 1832.

*Presented by the Birmingham Society of Arts.*

PICTURES AT  
LIGHTWOODS PARK.



# PICTURES AT LIGHTWOODS PARK.

## ANDERSON (Mrs. S.).

Mrs. Sophie Anderson was born in Paris in 1823. Her mother was English, her father French, an architect by profession, and a man of great artistic taste. Shortly after her birth, the family removed to a remote part of France. From earliest childhood she had a great passion for drawing and painting, and persevered in spite of every disadvantage. The only lessons she received before she was twenty were a couple from a travelling portrait-painter. Afterwards she studied for a short time in Paris under Steubin, the Russian artist, and continued to make improvement in portraiture. During the revolution in 1848 the family left France for America, where for a number of years she painted portraits with success. In 1849 she married Mr. Walter Anderson, an English artist, and in 1854 visited England, where she stayed for the next eight years, afterwards settling on the Island of Capri, in the bay of Naples.

## THE CHILDREN'S STORY BOOK.

On canvas, 3 ft. 8½ in. high by 4 ft. 6½ in. wide.

*Bequeathed by Mrs. Turton.*



## BURT (C. T.).

For memoir of the artist, see page 38.

## EAR LLANBEDR, BARMOUTH.

On canvas, 1 ft. 11½ in. high by 2 ft. 11 in. wide. Painted in 1872.

*Presented by Mr. W. E. Everitt.*



## DANBY (James Francis).

James Francis Danby, landscape artist, one of the two painter sons of Francis Danby, A.R.A., was born at Bristol in 1816. His works appeared at the Royal Academy and at the Society of British Artists, of which latter body he was a member. He died of apoplexy in London, October 22nd, 1875. He excelled in depicting sunrise and sunset.

### LEAVING PORT.

On canvas, 1 ft. 1 $\frac{1}{2}$  in. high by 3 ft. 6 $\frac{1}{2}$  in. wide. Painted in 1858.

*Bequeathed by Mr. William Middlemore.*

### AT ANCHOR.

On canvas, 1 ft. 10 $\frac{1}{2}$  in. high by 3 ft. 0 $\frac{1}{2}$  in. wide. Painted in 1858.

*Bequeathed by Mr. William Middlemore.*

## EVERITT (Allen E.).

Allen Edward Everitt, born in Birmingham, 1824, was son of Edward Everitt, an art dealer, and grandson of Allen Everitt, a well-known Birmingham artist and drawing master. His maternal grandfather was David Parkes, the Shropshire antiquarian. He early showed that he had inherited all the artistic faculties of his parents. He received lessons in early life from David Cox. His special talent soon showed itself to be the illustration of old buildings and interiors. Taking Birmingham as a centre he made careful drawings of almost every spot in the Midlands which possessed archaeological or historical interest. Between the ages of thirty and forty, he made painting tours in the old towns of Belgium, France, and Germany. His work was mainly executed in water-colour. In 1857 he joined the Royal Birmingham Society of Artists of which he became honorary secretary in 1858, a position which he held until his death. For many years he taught drawing at the Deaf and Dumb Institution. He was one of the honorary secretaries of the Archaeological Section of the Midland Institute, and contributed various papers. June, 1880, he accepted the post of honorary curator of the

ree Art Gallery. In 1854, he completed an important series of drawings of Aston Hall, which were used to illustrate Davidson's "History of the Holtes of Aston." He also illustrated Mr. Bunce's "History of old St. Martin's" (1875). He died at Edgbaston, of congestion of the lungs, on June 11th, 1882.

#### OMETRIC VIEW OF ASTON HALL, BIRMINGHAM.

Water-colour drawing, 1 ft. 7½ in. high by 2 ft. 4 in. wide.

*Presented by Mr. Charles Cartwright.*



Aston Hall was built in 1618 by Sir Thomas Holte, of Duddeston. At the beginning of the Civil War he entertained King Charles on his march from Shrewsbury to Banbury. In consequence of this the Birmingham people, who were for the Parliament, attacked the Hall. After a siege of three days Sir Thomas surrendered; he was imprisoned, and his estates confiscated. He died in 1654, and the Holte family gradually declined in importance. In 1782 the estate passed out of their hands. In 1856 a limited liability company was formed to carry on Aston Park as a public recreation ground. The Queen and Prince Albert opened it in 1858. In 1864 it was taken over by the Corporation of Birmingham, and now forms a branch museum in connection with the Corporation Art Gallery. The Hall is a noble mansion of the Jacobean style, and contains an oak-panelled gallery, with a richly-decorated ceiling, 131 feet in length. (See "Handbook of Aston Hall," price one penny.)

#### HENSHALL (J. Henry), R.W.S.

J. Henry Henshall was born at Manchester in 1856, and at the age of sixteen attended the local art schools. When twenty he went to London and entered as a pupil at South Kensington, but only remained there one term, and was admitted to the Royal Academy Schools in 1876. In 1879 he first exhibited a water-colour drawing at the Royal Academy, and in the following year gained a medal for painting from life in oils." Since that time he has been a constant exhibitor at the annual exhibitions. He was elected an Associate of the Royal Society of Painters in Water-Colours in 1883, and a full member in 1897. He became a member of the Manchester Academy of Fine Arts in 1901.

#### IN WONDERLAND.

Water-colour drawing, 2 ft. 4½ in. high by 3 ft. 1½ in. wide. Painted in 1889.

## HENSHAW (F. H.).

For memoir of the artist, see page 77.

### A DISTANT VIEW OF KENILWORTH CASTLE.

On canvas, 2 ft. 0½ in. high by 3 ft. 3 in. wide. Painted in 1843.

*Presented by Mrs. James Marigold.*

## HULME (F. W.).

For memoir of the artist, see page 185.

### ENGLISH LANE SCENE.

On canvas, 2 ft. 4 in. high by 1 ft. 10 in. wide. Painted in 1866.

*Presented by Mr. J. Coppock.*

## LINES (Samuel).

For memoir of the artist, see page 97.

### THE DUKE OF CAMBRIDGE LEAVING THE BIRMINGHAM TOWN HALL, 1857.

On canvas, circular, 2 ft. 5 in. in diameter.

*Presented by Mrs. Maxwell.*

### THE OPENING OF CALTHORPE PARK, 1857.

On canvas, circular, 2 ft. 5 in. in diameter

*Presented by Mrs. Maxwell.*

These two pictures were painted in commemoration of the dedication of Calthorpe Park to public use by the late Lord Calthorpe. It was opened with much ceremony on the 1st June, 1857, in the first of the three years of the mayoralty of Sir John Ratcliff. His Royal Highness the Duke of Cambridge visited the town for the purpose of opening the park, and remained for a night the guest of the Mayor. Three trees were then planted in the centre of the ground, one by the Duke, one by Lord Calthorpe, and one by the Mayor. For several years it was maintained simply as an open field for games. The tenure of Calthorpe Park was the subject of considerable negotiation for a number of years. At first the Corporation were required to pay a nominal rent of £5. The difficulties and restrictions of the tenure were finally cleared away in 1894, when Lord Calthorpe, with the consent of the Hon. W. G. Calthorpe, conveyed the park in fee-simple to the Corporation.

## MARKS (H. Stacy), R.A.

For memoir of the artist, see page 101.

### WHERE IS IT?"

On canvas, 3 ft. high by 2 ft. 4 in. wide. Painted in 1882.

*Bequeathed by Mr. Joseph Beattie*

## REDGRAVE (Richard), C.B., R.A.

Richard Redgrave, C.B., R.A., was born in 1804. He was admitted a student in the Royal Academy Schools in 1826, and eked out his resources by teaching landscape drawing. In 1838 he first exhibited at the Academy. In 1840 he was elected an A.R.A., and in 1851 was made an R.A. In conjunction with Mr. H. Cole, he formed the Museum of Ornamental Art at Marlborough House, increased under their joint charge into the Museum of Art at South Kensington. He was one of the jurors on the Fine Arts Section of the Great Exhibition, 1851. In 1858 Her Majesty appointed him Surveyor of the Crown Pictures. In conjunction with his brother he published *A Century of British Painters*, 1866. He died in 1888.

### "THE VALLEYS STAND THICK WITH CORN."

On canvas, 2 ft. 4 in. high by 3 ft. 2 in. wide. Painted in 1865.

*Presented by Mrs. Redgrave.*

## STANIER (Henry).

Henry Stanier was an artist at one time well-known in Birmingham. When a young man he was a constant contributor to local exhibitions, and showed much promise, especially in architectural subjects and still life, from his facility of free and "dashing" drawing, and a decided feeling for colour. Towards the end of his life, partly on account of his health, he took up his residence at Granada, in Spain, and at a later period was appointed English Consul for that city and district. The famous Moorish palace of the Alhambra, the chief glory of Granada, was

the object of his special solicitude. He studied it lovingly and carefully in every detail, sketched and painted it under all aspects, and occasionally sent home drawings of it which showed power, and were greatly appreciated. He died in 1892.

INTERIOR OF SEVILLE CATHEDRAL.

Water-colour drawing, 2 ft. 5 $\frac{1}{4}$  in. high by 1 ft. 8 $\frac{3}{4}$  in. wide.

*Bequeathed by Dr. Scofield.*

THE LAND OF THE SUN—THE SPHINX.

Water-colour drawing, 1 ft. 4 $\frac{1}{2}$  in. high by 2 ft. 3 in. wide.

*Bequeathed by Dr. Scofield.*

TESSON (L.).

This artist exhibited two pictures with the Society of British Artists in 1866. There is a drawing by him, "Market View in Algiers," in the Mappin Art Gallery, Sheffield.

MARKET PLACE, ROUEN.

Water-colour drawing, 1 ft. 6 in. high by 2 ft. 3 in. wide.

*Presented by Mr. R. L. Chance.*

PICTURES IN ASTON  
HALL.



# PICTURES IN ASTON HALL.

## ALCOCK (Edward).

No information can be obtained about this artist. There is a portrait of Shenstone by him in the National Portrait Gallery, a small full-length, with a dog. An artist named Alcock, living in London, exhibited a picture at the Royal Academy, and two at the ~~Fine Art~~ Society in 1778, figure subjects.

*free*

## SHENSTONE, THE POET.

On canvas, 1 ft. 11 in. high by 1 ft. 7 $\frac{1}{4}$  in. wide.

*Presented by Mr. John Feeney.*

William Shenstone was born in 1714, and wrote *Poems on Various Occasions*, printed in 1737, and *Works in Verse and Prose*, published 1764-69. He occupied himself chiefly with his beautiful garden at the Leasowes, Shropshire. Died February 11th, 1763. Dr. Johnson said of his poems: "The general recommendation of Shenstone is easiness and simplicity; his general defect is want of comprehension and variety. Had his mind been better stored with knowledge whether he could have been great I know not; he could have certainly have been agreeable." And Burns said: "His divine Elegies do honour to our language, our nation, and our species!"

## APPIANI (Andrea).

Andrea Appiani, the elder, who was born at Milan in 1754 (or 1761 ?), excelled both in fresco and oil-painting. His best performances in fresco are to be seen in the Palace at Milan; they have been engraved by Rosaspina and others. Napoleon sat to him for his portrait, and appointed him his painter. At the restoration of the Bourbons he lost his pension, and an attack of apoplexy, which he had suffered in 1813, having rendered it impossible for him to paint, he was reduced to the extremity of selling all his

drawings and other valuables to procure subsistence. He lived in this condition until 1817, when another attack of apoplexy caused his death, at Milan.

FOUR CARTOONS, forming the designs for a part of the decoration introduced in the Arch of Peace at Milan.

Charcoal drawings, 5 ft. 5 $\frac{1}{2}$  in. high by 8 ft. 7 $\frac{3}{4}$  in. wide.

The Arco del Sempione, or Arco delle Pace (Arch of Peace), at Milan, is a triumphal arch, in the Roman style, constructed entirely of white marble, from designs by L. Cagnola, the architect, and was begun in 1804 by Napoleon as a termination to the Simplon route. This route was constructed by his order in 1800-1806, and was the first carriage-road across the Alps from Switzerland to Italy. The arch was completed by the Emperor Francis in 1838. Most of the sculptures are by Pompeo Marchesi.

## BARBER (J. V.).

For memoir of the artist, see page 8.

LANDSCAPE.

On canvas, 5 $\frac{3}{4}$  in. high by 5 $\frac{3}{4}$  in. wide.

*Permanent Loan from the Council of the Midland Institute.*

THE BANDIT'S HOME.

On canvas, 3 ft. 2 in. high by 4 ft. 5 $\frac{3}{4}$  in. wide.

*Permanent Loan from the Council of the Midland Institute.*

## BARRETT (Jerry).

Between the years 1851 and 1885 this artist exhibited sixty pictures in London, including sixteen at the Royal Academy, and twenty at Suffolk Street.

JOSEPH STURGE.

On canvas, 4 ft. 1 $\frac{1}{2}$  in. high by 3 ft. 3 $\frac{1}{2}$  in. wide.

*Presented by Mrs. Sturge.*

Joseph Sturge, known as a distinguished practical philanthropist, was born at Elberton, Gloucestershire, August 2nd, 1793. He began business as a corn merchant at Bewdley, and afterwards in Birmingham, where he permanently resided. He was an energetic advocate for the abolition of Slavery and the Corn Laws. As a member of the Peace Society he visited France in 1848, to urge on the Provisional Government (after the flight of Louis

Philippe) the preservation of peace and the freedom of slaves in its colonies. He visited Russia in 1854, and presented to the Emperor Nicholas a remonstrance against the prosecution of the war in the Crimea. He died, honoured and respected, May 14th, 1859.

## BLACKISTON (D. Y.).

Douglas Y. Blackiston was born in 1810, and died in 1870. From 1853 to 1865 he exhibited pictures at the London exhibitions, chiefly portraits, including eighteen at the Royal Academy.

### THE REV. HUGH HUTTON.

On canvas, 2 ft. 5 $\frac{1}{2}$  in. high by 2 ft. 0 $\frac{1}{2}$  in. wide.

*Presented by Miss Hutton.*

## BLAIKLEY (Alexander). (1816-1903)

This artist exhibited pictures, chiefly portraits, in London, between 1842 and 1867, including 27 at the Royal Academy.

### THE FIRST RAGGED SCHOOL, WESTMINSTER.

On canvas, 1 ft. 11 $\frac{1}{2}$  in. high by 2 ft. 11 $\frac{1}{2}$  in. wide.

*Bequeathed by Mr. William Middlemore.*

This picture represents the first free school for outcast destitute ragged children, opened by Andrew Walker in Westminster, 1839. These schools did not receive their name until 1844, when the "Ragged School Union" was formed, with the Earl of Shaftesbury as chairman.

"Studies for this picture were made in the 'Refuge' in Old Pye Street. The centre group represents the boys making shoes. To the right a lad watches the operations of the master shoemaker, behind whom the boys seated on a board make clothes for themselves and others. Beyond the master tailor some unruly urchins are disturbing the public peace; near them is the Head Master, Mr. Poultney, admonishing the new scholars. The visitors are Lord Ashley (addressed by Mr. W. Locke) and Joseph Payne, Esq. The Rev. John Branch listens to a boy reading. At the door stands a boy named Drury, who shortly after was sent to Australia, speaking to an applicant for admission. A poor woman comforts a little orphan afraid of being left in a strange place. A boy, nearly blind (a portrait), sits near the shoemaker; he enjoys the company although he cannot work. The girl in the foreground does a sister's part to a boy who may have seen better days. Some girls are introduced to show that they are not neglected, although taught in a separate apartment."—*Note by the Artist.*

## BOND (J. Daniel).

John Daniel Bond, a Birmingham artist, born 1725, was in early life engaged as a painter of japanned and papier-maché ware, chiefly "tea boards," or trays. He was apprenticed to Mr. Clay, of Birmingham, the original inventor of papier-maché in England. In connection with his trade as a decorator, Bond studied art, and eventually became an artist, painting landscapes similar in style to the example exhibited here. He studied in the Royal Academy Schools in 1764. He exhibited at the Royal Academy a picture entitled "The Angels appearing to the Shepherds," which was severely criticised by the London press. This picture in 1870 was in the possession of Mrs. Rhodes, Handsworth. He was prosperous in the world, and resided in a house in the Hagley Road. He died in Birmingham, December 18th, 1803, aged 78. In 1764 Bond gained a prize of 25 guineas from the London Society of Arts for the second best landscape, and the next year 50 guineas for the first. He exhibited numerous landscapes at London exhibitions between 1761 and 1780.

### CLASSICAL LANDSCAPE.

On canvas, 2 ft. 4 $\frac{1}{2}$  in. high by 6 ft. 2 $\frac{1}{2}$  in. wide.

*Presented by the Subscribers.*

## COLEMAN (Edward).

Edward Coleman, a Birmingham artist, is remembered for the fidelity of his portraits. He also painted dead game and kindred subjects with success and ability. He was the son of a Birmingham artist of no great repute, and was born in a house the site of which is now occupied by the Clarendon Hotel (corner of Upper Temple Street). He died in a house in the Crescent about 1867. He exhibited sixteen works altogether at the Royal Academy between the years 1813 and 1848, including "Dead Game" in 1819 and 1820, and a portrait in 1822.

### DEAD GAME.

On canvas, 4 ft. 10 $\frac{1}{2}$  in. high by 6 ft. 2 $\frac{1}{2}$  in. wide.

This work, painted in 1829, consists of a dog, dead peacock, swan, fawn, heron, hares, and pheasants. It was purchased by subscription and was presented to the Corporation as the first picture towards the formation of a free Art Gallery in Birmingham.

#### DEAD GAME.

On canvas, 1 ft. 9 $\frac{3}{4}$  in. high by 2 ft. 2 $\frac{1}{2}$  in. wide.

*Presented by Mr. Joseph Warden.*

#### DEAD GAME.

On canvas, 1 ft. 11 $\frac{1}{2}$  in. high by 2 ft. 4 $\frac{1}{2}$  in. wide.

*Presented by Mr. Joseph Warden.*

#### MASTER JOSEPH FUSSELL.

On canvas, 1 ft. 4 $\frac{1}{4}$  in. high by 1 ft. 2 in. wide. Painted in 1826.

*Presented by Mr. Joseph Fussell.*

A portrait of the donor at the age of eight.

#### DAWSON (Henry).

For Memoir of the artist, see page 54.

#### THE WOODEN WALLS OF ENGLAND.

On canvas, 1 ft. 7 $\frac{1}{2}$  in. high by 2 ft. 5 in. wide. Painted in 1856.

*Bequeathed by Mr. W. Middlemore.*

#### IN PORT.

On canvas, 1 ft. 7 $\frac{1}{2}$  in. high by 2 ft. 5 in. wide. Painted in 1856.

*Bequeathed by Mr. W. Middlemore.*

#### ELSHEIMER (Adam).

Adam Elsheimer, a German painter, born at Frankfort about 1574. He was the son of a tailor and was placed at an early age under Philip Uffenbach. He was fond of landscape, with figures of such importance that the landscape interest is subordinated to that of the incident represented. He devoted so much time and patience to his pictures that they seldom repaid him. Many of his works were engraved; indeed he is better known by these engravings than by his pictures. He died in 1620.

GOAT AND THISTLES.

On canvas, 4 ft. 8 $\frac{1}{2}$  in. high by 3 ft. 5 in. wide.

*Presented by Mr. Edward Everitt.*

FULLWOOD (John), R.B.A.

ETCHING: THE GIPSY CAMP.

14 $\frac{1}{2}$  in. by 24 $\frac{1}{2}$  in.

*Presented by the Artist.*

ETCHING: THE SWALLOW'S HAUNT.

14 $\frac{1}{2}$  in. by 24 $\frac{1}{2}$  in.

*Presented by the Artist.*

FUSSELL (Joseph), Senr.

ASTON HALL: THE GARDEN FRONT.

Water-colour drawing, 7 in. high by 9 $\frac{1}{2}$  in. wide. Painted in 1803.

*Presented by Mr. Joseph Fussell.*

GILL (W. W.).

This artist at one time lived at Leamington. He exhibited nine works in London between the years 1854 and 1867, at the British Institution, and at Suffolk Street. His first picture was sent from Ludlow.

AN OLD GRAVEL PIT, NEAR KENILWORTH.

On canvas, 11 $\frac{1}{2}$  ft. high by 1 ft. 9 $\frac{1}{2}$  in. wide.

*Presented by Mr. P. Cormouls.*

GREEN (Alfred H.).

A Birmingham artist. Between 1844 and 1862 he exhibited one picture at the Royal Academy, three at the British Institution, and four at Suffolk Street.

THE FIRST BIRMINGHAM ELECTION: CHAIRING THE MEMBER.

On canvas, 2 ft. 5 $\frac{1}{2}$  in. high by 2 ft. 0 $\frac{1}{2}$  in. wide.

*Presented by Mr. F. G. Flinn.*

The first Birmingham Election was on December 12th, 1832, when Messrs. Thomas Attwood and Joshua Scholefield, Liberals, were elected without opposition. This took place directly after the passing of the Reform Bill. The part which Birmingham took in promoting and carrying that Act is a matter of history.

## GUNN (Archibald).

Formerly head master of the Wolverhampton School of Art. Between 1849 and 1871 he exhibited three pictures at the Royal Academy, four at the British Institution, and six at Suffolk Street.

### ADDY PREPARING HIS AMMUNITION FOR DONNYBROOK FAIR.

On canvas, 2 ft. 2½ in. high by 1 ft. 7½ in. wide.

*Presented by Mr. R. L. Chance.*

## HAUGHTON (Moses).

Moses Haughton was born at Wednesbury, Staffordshire, 1734. He was in early life engaged in the decoration of panned and papier-maché wares; and worked for Mr. May, whose manufactory was in Newhall Street, Birmingham, who held the appointment of japanner in ordinary to George III., and was one of the successful manufacturers of this town who filled the office of High Sheriff of Warwickshire. Haughton eventually essayed art, and became celebrated for his examples of still life. He not only painted, but engraved pictures of Scriptural subjects, as well as to editions of the Bible, which were issued in Birmingham by Pearson and Rollason, and by Boden and Adams, in the later years of the eighteenth century. He died at Ashted, Birmingham, December 24th, 1804. A tablet is erected to his memory under the organ gallery in St. Philip's Church, Birmingham. He worked chiefly in water-colours. He exhibited thirteen enamels at the Royal Academy between 1788 and 1804. He had a nephew of the same name, a well-known portrait painter, who was born at Wednesbury in 1772, and was an early friend of Fuseli, and a constant exhibitor at the Royal Academy until 1848.

FISH.

On canvas, 1 ft. 8½ in. high by 1 ft. 7½ in. wide.

*Presented by Mr. C. R. Cope.*

## HERING (G. E.).

George Edwards Hering, born in London, 1806, was son of a German bookbinder. He was placed in a banking house, but his love for art was too strong, and he went to Munich to study, afterwards working in Italy and the East. Later he made a tour through Hungary and Transylvania in company with Mr. Paget, whose book he illustrated. He then settled in London, after an absence of seven years. From 1836 until his death, in 1880, he contributed every year to the Royal Academy Exhibitions.

### SUNSET IN THE GULF OF SALERNO.

On canvas, 2 ft. 11½ in. high by 6 ft. wide. Painted in 1854.

*Presented by Mr. W. Sharp.*

## HURLSTONE (Frederick Yeates).

Frederick Yeates Hurlstone, portrait and historical painter, was born in London, in 1800. He entered the Royal Academy Schools in 1820, and in 1823 obtained the gold medal for his "Archangel Michael and Satan contending for the body of Moses." He also studied under Beechey, Lawrence and Haydon. He occasionally exhibited in the Academy from 1821, and also at the British Institution, but the majority of his works appeared at the Society of British Artists, of which he was elected a member in 1831, and held the office of President from 1835 until his death. The range of his subjects was much enlarged by visits to Italy in 1835, to Spain in 1851-2, and to Morocco in 1854. Throughout his life he was much opposed to the Royal Academy, and at the Parliamentary Inquiry of 1855 gave evidence against that body. He died in 1869.

### A YOUNG SAVOYARD.

On canvas, 2 ft. 11½ in. high by 2 ft. 3 in. wide.

*Bequeathed by Mr. William Middlemiss.*

## JOHNSON (Harry J.).

For memoir of the artist, see page 185.

### THE ROCK OF GIBRALTAR: EVENING.

On canvas, 2 ft. 4 $\frac{1}{2}$  in. high by 4 ft. 2 $\frac{3}{4}$  in. wide.

*Presented by Mr. R. L. Chance.*

## JONES (George J.).

George Jones, R.A., was born in London in 1786; his father, John Jones, was a mezzotint engraver. He early turned his attention to art, having become a student of the Royal Academy when a boy, but for a while his art studies were varied by the duties of a military career. He served as an officer of militia in the Peninsular war, and was in Paris in 1815 during the occupation of the Allies. At the conclusion of peace Jones returned to his art, painting hiefly views of towns or battle pieces. In 1820 he received the premium of 200 guineas from the Directors of the British Institution for a picture of the battle of Waterloo; and two years afterwards a similar premium for another picture of the same subject, exhibited at the Royal Academy in 1822. He was elected an Associate of the Academy in that year, and a member in 1824, and was a contributor to its exhibitions for more than sixty years, from 1803 to 1869 inclusive. He was Keeper of the Royal Academy from 1843 to 1850; and had previously held the office of Librarian. In 1849 he published a memoir of his friend Chantrey, the sculptor. He died in London on the 19th of September 1869.

### GENEVA (from a sketch made in 1825).

On canvas, 2 ft. 6 in. high by 2 ft. 1 in. wide.

*Presented by Mrs. Jones.*

### 'ISAN WOMEN SUCCOURING THE WOUNDED FRENCH.

Water-colour drawing, 1 ft. 5 $\frac{1}{2}$  in. high by 1 ft. 9 $\frac{1}{2}$  in. wide.

*Presented by Mrs. Jones.*

✓ THE BATTLE OF HYDERABAD.

On canvas, 11 in. high by 21 in. wide.

*Presented by Mrs. Jones.*

✓ THE CONFLICT AT THE GUNS, BALACLAVA.

On canvas, 11 in. high by 21 in. wide.

*Presented by Mrs. Jones.*

✓ THE DESTRUCTION OF JERUSALEM.

Water-colour drawing, 1 ft. 8 in. high by 2 ft. 4 $\frac{3}{4}$  in. wide.

*Presented by Mrs. Jones.*

✓ HEAVEN OPENED.

Water-colour drawing, 1 ft. 4 $\frac{1}{2}$  in. high by 1 ft. 5 $\frac{1}{4}$  in. wide.

*Presented by Mrs. Jones.*

## LE BRUN (Charles).

Charles Le Brun, a French historical painter, was born in Paris, 1619. He received his first instruction in art from his father, who was a sculptor. He afterwards studied under Vouet, and in 1642 accompanied Poussin to Italy where he remained four years. He then settled in Paris and, thanks to the patronage of Louis XIV., became head of the French School, exercising unlimited sway in all matters relating to art in France. In 1648 he took the principal part in founding the Academy, and was the first director of the Gobelins Tapestry Manufactory on its foundation by Colbert. He died in Paris, February 12th 1690.

### HORTENSIA.

On canvas, 6 ft. 6 in. high by 4 ft. 3 in. wide.

*Presented by Mr. B. Johnson.*

Hortensia was a Roman virgin who was given with others as hostage to the Etrurians during one of the numerous wars between the two nations. While in their camp she discovered a plot to surprise the Romans, whereupon she possessed herself of a charger, evaded her guard, swam across the Tiber, and apprised her countrymen of their danger. Consequence of this timely warning they were victorious, and erected an equestrian statue to commemorate her heroic conduct.

## INES (Samuel).

For memoir of the artist, see page 97.

### DOLBADARN CASTLE.

On canvas, 2 ft. 1 $\frac{1}{4}$  in. high by 2 ft. 11 $\frac{1}{2}$  in. wide.

*Presented by Dr. Hopkins.*

## LOUTHERBOURG (P. J. de), R.A. (after).

Phillipe Jacques de Loutherbourg was born at Strasburg, in 1740. He was the son and pupil of a miniature painter, who settled in Paris, where his son was placed under the tuition of Tischbein and Francesco Casanova, and became a very popular painter of battles, hunts, sea pieces, and landscapes with figures and cattle. In 1768 he was made a member of the French Academy, and afterwards appointed Court painter by the King. In 1771 he quitted France and settled in London. He was employed to make the designs for the scenes and decorations of Drury Lane Theatre, and in that province of art he displayed extraordinary ability. In 1780 he was elected an Associate of the Royal Academy, and in 1781 became an Academician. He sent altogether 55 works to the Royal Academy Exhibitions. He died at Hammersmith in 1812.

### SUN PICTURE: HAMPSTEAD HEATH.

Executed at Soho, by a process invented by Francis Eginton in 1778.

2 ft. 9 in. high by 4 ft. wide.

*Presented by Mr. Joshua Williams.*

Francis Eginton was born at Eckington, Worcestershire, in 1737; died in 1805, and was buried in Handsworth Churchyard. He began life as an enameller at Bilston, and was engaged at Soho by Matthew Boulton as a panner, modeller, and figure-caster. From 1777 to 1780 he invented and executed many "polygraphic" pictures, or mechanical copies of oil painting in colour—it is supposed by some stencilling process, but details are not known—and the production ceased in 1780, because it was not profitable. It was a method of colour-printing by aquatint transfers for each colour, afterwards revived and improved in the Baxter oil-pictures, and still later on lithographic stones in the modern oleographs. Large numbers were sold, and some have even changed hands as oil paintings. In 1784 he lived at Prospect House, Soho Hill, as a glass-painter of windows in rectangular

panes, and not with leaded outlines. In 1789 he executed a copy of West's "Conversion of St. Paul," for St. Paul's Church, Birmingham. In 1786 he executed a window for St. George's Chapel, Windsor; in 1791 one for St. Paul's Cathedral; in 1793 one for Aston Church; in 1800 one for Great Barr; and others for Salisbury Cathedral, the Chapel of Magdalen College, Oxford, Arundel Castle, etc., etc.

#### SUN PICTURE: HAMPSTEAD HEATH.

Executed at Soho, by a process invented by Francis Eginton in 1778.

2 ft. 10 in. high by 4 ft. wide.

*Presented by Mr. Joshua Williams.*

#### SUN PICTURE: WINTER SCENE.

Executed at Soho, by a process invented by Francis Eginton in 1778.

2 ft. 9 in. high by 4 ft. wide.

*Presented by Mr. Joshua Williams.*

### MORIER (David).

David Morier was born at Berne, in Switzerland, 1705. He came to England in 1743, soon after the battle of Dettingen, and was presented by Sir Edward Faulkener to the Duke of Cumberland, who settled on him a pension of £200 a year. He distinguished himself as a painter of battles, horses, dogs, etc., and also of portraits, on which he was extensively employed. The first two Georges both sat to him. He died in the Fleet Prison in 1770, and was buried in St. James's, Clerkenwell, at the expense of the Incorporated Society of Artists, of which body he was a member.

#### FOUR DESIGNS REPRESENTING "THE BUILDING OF THE TABERNACLE."

On canvas, each 5 ft. 11 $\frac{3}{4}$  in. high by 12 ft. 3 $\frac{1}{2}$  in. wide.

*Presented by Mr. E. D. Wilmer.*

These four large canvases represent the various stages in the Building of the Tabernacle. (*Exodus*, chapters 24-33.)

### MORRIS (J. C.).

J. C. Morris, cattle painter, was a pupil of Sydney Cooper, R.A. He first exhibited at the Royal

cademy in 1851, sending a painting of sheep. He was then residing at Greenwich. He continued exhibiting in London until 1853, sending during that time nine pictures to the Academy, nineteen to the British Institution, sixteen to Suffolk Street, and four to other exhibitions.

#### HEEP.

On canvas, 2 ft. 11 $\frac{1}{2}$  in. high by 5 ft. wide. Painted in 1859.

*Presented by Mr. E. Everitt.*

#### MUNNS (H. T.).

For memoir of the artist, see page 187.

#### IR JOSIAH MASON.

On canvas, 8 ft. 6 $\frac{3}{4}$  in. high by 5 ft. 9 $\frac{1}{2}$  in. wide.

*Presented by the Subscribers.*

#### MURILLO (after).

#### IRGIN AND CHILD.

On canvas, 5 ft. 3 $\frac{1}{2}$  in. high by 3 ft. 6 $\frac{1}{2}$  in. wide.

*Presented by Mr. A. Dixon.*

#### PETTITT (Charles).

Charles Pettitt, son of Joseph Paul Pettitt, was born in Birmingham in 1831. He began life as a mining engineer and geologist, spending some years in Spain. He later on drifted into landscape painting, and after spending many years in Norway, he settled in the Lake district. He died in Manchester in 1885.

#### DUMBARTON ROCK: EVENING.

On canvas, 2 ft. 2 in. high by 3 ft. 8 $\frac{3}{4}$  in. wide.

*Presented by Mr. James Neale.*

#### PETTITT (Joseph Paul).

Joseph Paul Pettitt, landscape painter, was born in Birmingham in 1812. He was a member of the Birmingham

Society of Artists, and of the Society of British Artists, and a frequent exhibitor at the Royal Academy, British Institution, Suffolk Street, and various provincial exhibitions from 1845 to 1880. He began his artistic career with Messrs. Jennens and Bettridge, the well-known japanners, and remained with them until he married at the early age of seventeen, when he took to painting from nature. He was one of the pioneers, with David Cox, Müller, Creswick, Bond, and others, in opening up the beautiful scenery of the Conway and Bettws-y-Coed districts, and his picture "The Fairy Glen," which has been engraved, gave the name to the now celebrated Glen on the Conway. At one time of his career he essayed large pictures of somewhat similar subjects to those painted by John Martin, such as "Adam naming the Creation," "The Sixth Seal," "Nebuchadnezzar's Golden Image," and "The Deluge." He died at his house in Upper Mary Street, Balsall Heath, in 1882.

#### THE RUINS OF AN OLD MILL, CUMBERLAND.

On canvas, 2 ft. 3 $\frac{3}{4}$  in. high by 2 ft. 4 $\frac{1}{2}$  in. wide.

*Bequeathed by Dr. Scofield.*

#### PRATT (Jonathan).

For memoir of the artist, see page 189.

#### MRS. JOSIAH MASON, afterwards LADY MASON.

*Presented by Miss Julia Smith.*

#### RAPHAEL (after).

##### VIRGIN AND CHILD.

On canvas, 2 ft. 8 in. high by 1 ft. 9 in. wide.

*Presented by Mr. A. Dixon.*

#### REMBRANDT (after).

##### PORTRAIT OF REMBRANDT (by himself).

On canvas, 2 ft. 0 $\frac{1}{2}$  in. high by 1 ft. 8 $\frac{1}{2}$  in. wide.

*Presented by Mr. A. Dixon.*

# RENI (Guido) (after).

## CLEOPATRA.

On canvas, 4 ft. high by 3 ft. 1*1* in. wide.

*Presented by Mr. A. Dixon.*

This is copied from the picture in the Pitti Palace, Florence. Other paintings of "Cleopatra" by Guido are at Madrid and St. Petersburg.

## THE MARTYRDOM OF ST. SEBASTIAN.

On canvas, 3 ft. 9 in. high by 2 ft. 11 in. wide.

*Presented by Dr. Bell Fletcher.*

# RIBERA (Josef) (attributed to).

Josef Ribera, commonly called Lo Spagnoletto (the little Spaniard), was born in Spain, at Jàtiva, near Valencia, January 12th, 1588. He was destined by his parents, says Cean Bermudez, for the pursuit of letters, but his passion for the arts induced him to prefer the school of Francisco Ribalta to the University. He went, when still a youth, to Italy, and in spite of extreme poverty prosecuted his studies as a painter with untiring energy, though sometimes depending entirely for support on the precarious charity of his fellow-students in Rome. He was at first engrossed by the works of Raphael and Annibale Carracci, but eventually adopted the forcible and attractive style of Michelangelo da Caravaggio. He studied also the works of Correggio at Parma; but on his return to Rome, finding that he could not agree with his old companions, Ribera determined to try his fortunes in Naples, where he married the daughter of a rich picture dealer, and from this time entered upon a more important professional career, being employed, through the interest of his patron, the then Spanish Viceroy, the Count de Monterey, on many commissions for Philip IV. of Spain. He died 1656.

## THE MARTYRDOM OF ST. ANDREW.

On canvas, 4 ft. high by 3 ft. 3 in. wide.

*Presented by Mr. E. Everitt.*

## RICHARDSON (Jonathan) (attributed to).

Jonathan Richardson was born 1665. He was articled against his will to a scrivener, his mother's second husband, but the death of the latter enabled him, in the sixth year of his apprenticeship, to indulge an inclination he had long felt for painting. He became a pupil of John Riley, and married his niece. He established himself as a portrait painter, and on the death of Kneller and Dahl, he ranked with Jervas at the head of the profession. He was also distinguished as a writer, publishing works on the theory of painting, etc., and with the aid of his son, who made the journey and took the notes, "An Account of some of the Statues, Bas-reliefs, Drawings, and Pictures in Italy." He died suddenly at Queen's Square, Bloomsbury, 1745.

### SIR CHARLES HOLTE, THIRD BARONET.

On canvas, 2 ft. 5 $\frac{1}{2}$  in. high by 2 ft. wide.

*Presented by Mr. Charles Holte Bracebridge.*

Sir Charles Holte, third baronet, born 1641, married 1680, Anne, daughter of Sir John Cloberry, Kt., of Bradstone and Winchester; succeeded his father, Sir Robert, in 1679. He was several times appointed Deputy Lord-Lieutenant of Warwickshire. Died 1722.

## RODEN (W. T.).

For memoir of the artist, see page 127.

### DR. LLOYD.

On canvas, 4 ft. 1 $\frac{1}{2}$  in. high by 3 ft. 0 $\frac{3}{4}$  in. wide.

*Presented by Mrs. Lloyd.*

### SIR JOHN RATCLIFF.

On canvas, 8 ft. 8 $\frac{3}{4}$  in. high by 5 ft. 10 $\frac{3}{4}$  in. wide.

*Presented by Colonel Ratcliff.*

Sir John Ratcliff was born in Birmingham in 1798. Up to middle age he was closely occupied by the engagements of a laborious business life; but having acquired a considerable fortune, he retired from active business, and, entering the Town Council, began to take part in municipal affairs. After having held the office of Low Bailiff, he was returned to the Council for St. Peter's Ward in 1851. In 1853 he was appointed an Alderman, and in 1856 was elected Mayor, holding that office for three years in succession. During his Mayoralty he received as his guest the Duke of Cambridge,

who came to open Calthorpe Park in 1857, and when, in the following year, Queen Victoria and the Prince Consort came to Birmingham to open Aston Park he received the honour of knighthood. At the time of his death, in 1864, he was chairman of the General Purposes Committee. He was a magistrate and chairman of the Visiting Justices. In politics he was a Conservative, and throughout his life a prominent member of the Wesleyan body, and was also active as a Freemason.

## ROOM (Henry).

For memoir of the artist, see page 139.

### JOSEPH GOODYEAR, THE ENGRAVER.

On canvas, 2 ft. 4 $\frac{1}{2}$  in. high by 2 ft. 0 $\frac{1}{2}$  in. wide.

*Presented by Mr. Edward Goodyear.*

Joseph Goodyear was born in Birmingham in 1797, and for many years was engaged here as an engraver on plate. He was encouraged to go to London, where he found employment, and placed himself under Charles Heath for three years, and was soon competent to work upon book plates. Continuing to improve by the zealous practice of his art, his last and best work was "Greek Fugitives," for Finden's "Gallery of British Art." His health failed over this work, and after a lingering illness he died in Camden Town, October 1st, 1839, aged 41, and was buried in Highgate Cemetery.

## SUCH (F.).

### WINTER SCENE.

On canvas, 1 ft. 11 $\frac{1}{2}$  in. high by 2 ft. 11 $\frac{1}{2}$  in. wide.

*Bequeathed by Mr. James Botham.*

## THOMPSON (Ernest).

Ernest Thompson, born in Birmingham about 1853, was the second son of Mr. H. B. S. Thompson, formerly a well-known resident here, who later on moved to Newcastle-on-Tyne. He was a young artist of much promise as a figure and portrait painter, and a frequent exhibitor at the Birmingham Royal Society of Artists. For some years he was a master in the School of Art, where he was greatly esteemed, but his career was cut short through typhoid fever, contracted during a sketching tour in Jersey, from which he died at the Crescent, Edgbaston, on September 20th, 1879, aged about twenty-six.

✓ GEORGE DAWSON AND HIS FRIENDS.

On canvas, 6 $\frac{3}{4}$  in. high by 1 ft. 10 $\frac{3}{4}$  in. wide.

*Presented by the Subscribers.*

✓ UNDERHILL (Frederick Charles).

This artist exhibited one hundred pictures in London between 1851 and 1875, including nineteen at the Royal Academy.

THE DINNER HOUR.

On canvas, 2 ft. 11 in. high by 3 ft. 7 $\frac{1}{2}$  in. wide.

*Presented by Mr. Joshua Williams.*

✓ UNDERHILL (William).

This artist exhibited eighty-five pictures in London between 1848 and 1870, including thirteen at the Royal Academy.

THE POACHER.

On canvas, 2 ft. 5 $\frac{1}{2}$  in. high by 2 ft. wide.

*Permanent Loan from the Council of the Midland Institute*

UNKNOWN ARTISTS.

PORTRAIT OF H.R.H. THE DUKE OF CAMBRIDGE.

On canvas, 8 ft. 8 $\frac{1}{2}$  in. high by 5 ft. 9 $\frac{1}{2}$  in. wide.

*Presented by Mr. W. J. Scott.*

(Full-length portrait by an unknown artist).

Adolphus Frederick of Brunswick—Lunenburg, Duke of Cambridge, was the seventh surviving son of George III. and Queen Charlotte, and was born February 24th, 1774. Served with the Hanoverian army in Flanders, made a peer, 1801. In 1803 he was transferred to the British service, made Field-Marshal, 1813, and was appointed Governor-General of Hanover, and held the post until 1837. He married Princess Wilhelmina Louisa of Hesse-Cassel. He died at Cambridge House, Piccadilly, July 8th, 1850.

JOHN FREETH. (1731-1808.)

On canvas, 2 ft. 5 $\frac{1}{2}$  in. high by 2 ft. 0 $\frac{1}{2}$  in. wide.

John Freeth was born in Birmingham, and scarcely left the town all his life. He was probably unique as an example of a publican-poet, for he

kept nominally a coffee-house, but really an old-fashioned sort of club-inn where the men of Birmingham met constantly to talk over the news of the day. He was a bright and genial man, fairly well read, and remarkable for ready wit and rough humour. His house was a Whig Club before Liberals or Radicals were known. He wrote songs and catches on the topics of the day, written in a free-and-easy style. His regular visitors were known as the "Jacobin Club." Freeth began to write and sing about 1750, and kept it up for more than thirty years. His first "poems" were printed by Baskerville in 1771, and in his later years he published others. His songs, though full of satire and political feeling, were always in good taste. He was honoured by all who knew him.

#### THOMAS WRIGHT HILL.

On canvas, 2 ft. 5 $\frac{1}{2}$  in. high by 2 ft. 1 in. wide.

*Presented by the Birmingham Unitarian Brotherly Benefit Society.*

For memoir of Thomas Wright Hill, see page 188.

#### JOHN FREETH.

On canvas, 2 ft. 5 $\frac{1}{2}$  in. high by 2 ft. 1 in. wide.

For note on Freeth, see above.

#### BEN JONSON.

On canvas, 2 ft. 1 $\frac{3}{4}$  in. high by 1 ft. 8 $\frac{1}{4}$  in. wide.

*Bequeathed by Mr. W. R. Lloyd.*

Benjamin Jonson, the dramatist, was born June 11th, 1574, and was educated at Westminster School. He for a time worked as a mason, and then went to Cambridge University. For a short time he was imprisoned for killing a man in a duel. His play, "Every Man in his Humour," was first performed in 1598. In 1603 he was imprisoned for writing "Eastward-Hoe." Other works of his are "Sejanus," "Volpone," "The Alchymist," and "Bartholomew Fair." He was made poet laureate in 1619. Died August 6th, 1637.

#### GEORGE EDMONDS.

On canvas, 2 ft. 5 $\frac{1}{2}$  in. high by 2 ft. 0 $\frac{1}{2}$  in. wide.

*Presented by Mr. Joseph Fordred.*

A prominent member of the Birmingham Political Union.

#### THE REV. DR. CROFT.

On canvas, 2 ft. 4 $\frac{1}{2}$  in. high by 2 ft. wide.

George Croft (1747-1809), divine, was born in Yorkshire, and went to Oxford, 1762. In 1768 he became master of Beverley Grammar School. Later he was head master of Brewood School, Staffordshire. He came to Birmingham, 1791, to accept the lectureship of St. Martin's, to which was

added the chaplaincy of St. Bartholomew's. In 1786 he delivered the Bampton Lectures. He died in Birmingham in 1809, aged 62, and was buried in the north aisle of St. Martin's Church, where there is a monument to his memory.

#### LADY, WITH AN ORIENTAL FAN.

On panel, 3 ft. 1 $\frac{1}{2}$  in. high by 2 ft. 7 $\frac{1}{2}$  in. wide.

*Presented by Mr. Charles Holte Bracebridge.*

#### FRANCIS, LORD BRERETON.

On canvas, 2 ft. 5 $\frac{1}{2}$  in. high by 2 ft. 0 $\frac{1}{2}$  in. wide.

*Presented by Mr. Charles Holte Bracebridge.*

He was an ancestor of the fifth and last Lord Brereton, who died without issue in 1722, when the noble Elizabethan mansion and large estate of the Breretons became the inheritance of Sir Clobery Holte. He was the grandson of Jane, daughter of the second Lord Brereton, who married about 1646 Sir Robert Holte, who succeeded his grandfather, Sir Thomas, the founder of Aston Hall.

#### THE LADY OF RALPH, LORD BRERETON.

On canvas, 2 ft. 4 in. high by 1 ft. 10 $\frac{1}{2}$  in. wide.

*Presented by Mr. Charles Holte Bracebridge.*

#### SIR LISTER AND SIR CHARLES HOLTE AS BOYS.

On canvas, 4 ft. 5 $\frac{1}{2}$  in. high by 4 ft. 11 $\frac{1}{2}$  in. wide.

Sons of Sir Clobery Holte, fourth baronet. Sir Lister, fifth baronet, born 1720, was three times married, first in 1789, to Anne, daughter of the Earl of Dartmouth; secondly in 1742, to Mary, daughter of Sir John Harpur, of Calke; and thirdly in 1755, to Sarah, daughter of Samuel Newton, of King's Bromley. He died on April 8th, 1770, and was succeeded by his brother, Sir Charles Holte, sixth and last baronet, who was born on November 24th, 1721, and married the daughter of Pudsey Jesson, of Langley. His portrait, by Gainsborough, and Lady Holte, by Romney, are in the Corporation Art Gallery. (See pages 66 and 130.) Sir Charles died in 1782, and his wife in 1799. Sir Lister and his brother were, as boys and young men, devotedly attached to each other. They were at school together when young, and afterwards studied at Magdalen College, Oxford, and for years were scarcely ever separated.

#### SIR THOMAS HOLTE, FIRST BARONET.

On panel, 3 ft. 5 $\frac{1}{2}$  in. high by 2 ft. 11 in. wide.

*Presented by Mr. Charles Holte Bracebridge.*

Thomas Holte was born 1571. He served as High Sheriff of Warwickshire, and was a member of the deputation sent to welcome King James I on his accession to the English throne in 1603. In 1612 he was created

Baronet by King James, who in 1611 instituted this title, during the suppression of the rebellion in Ulster. He began the erection of Aston Hall in 1618, but it was not entirely completed until 1635. Sir Thomas Holte was famous for his loyalty to the Stuarts, and in 1642 he had the honour of entertaining Charles I. (For a more detailed account of his life, see the "Illustrated Handbook to Aston Hall.")

### LADY HOLTE.

On panel, 2 ft. 10 $\frac{1}{2}$  in. high by 2 ft. 2 $\frac{1}{4}$  in. wide.

*Presented by Mr. Benjamin Hill.*

Wife of Sir Thomas Holte, first Baronet.

### PORTRAIT OF A JUSTICE.

On canvas, 2 ft. 5 $\frac{1}{2}$  in. high by 2 ft. 0 $\frac{1}{2}$  in. wide.

*Presented by Councillor Wadham.*

### WALTON (Elijah).

For memoir of the artist, see page 154.

### MONTE CIVITA, ITALY.

On canvas, 5 ft. 9 $\frac{3}{4}$  in. high by 8 ft. 11 in. wide.

*Presented by the Artist.*

This view of the mountain is taken from the Lago d'Alleghe. Painted in 1867.

### MONTE MARMOROLO, ITALY.

On canvas, 5 ft. 9 $\frac{3}{4}$  in. high by 8 ft. 11 in. wide.

*Presented by the Artist.*

This view of the mountain is taken from the Val d'Auronzo. Painted in 1867.

### WEIGALL (Henry), Jun.

Henry Weigall, jun., son of Henry Weigall, sculptor (see page 162), was born in 1829. He became well known as a portrait painter. In 1851 the Duke of Wellington sat to him, and the present Queen, when Princess of Wales, was painted by him in 1862, just after her arrival in England. Between the years 1846 and 1893 he exhibited 171 pictures in London, of which 147 were in the Royal Academy. He

was married in Westminster Abbey to Lady Rose Fane, daughter of John, eleventh Earl of Westmoreland. He resides at Ramsgate, is a D.L. and J.P., and still occasionally paints a portrait.

THE HON. CHARLES B. ADDERLEY, M.P., NOW LORD NORTON.

On canvas, 7 ft. 3 in. high by 4 ft. 2½ in. wide.

*Presented by the Town Council of Birmingham.*

Full-length portrait, painted in 1865, to commemorate the Hon. C. B. Adderley's munificent gift of Adderley Park and Museum to the town of Birmingham.

## WYATT (Henry).

For memoir of the artist, see page 192.

### NAUGHTY PET.

On canvas, 1 ft. 2 in. high by 11 in. wide.

*Presented by Mr. R. W. Thrupp.*

A small collection of Etchings, presented by Mr. T. F. Derrington, is also exhibited, including :

A MONK PRAYING, Etching: by *Victor Desclaux*, after the picture by *Francisco Zurbaran*, in the National Gallery.

FRAME, containing nine etchings: after pictures by *Alfred Stevens*, *Diaz*, *Frere*, *Fortin*, *Poirson*, and *Taiée*.

FRAME, containing six etchings: after pictures by *Taiée*, *Leo-Drouyn*, *Daubigny*, *Veyrassat*, *Luminais*, and *Hedouin*.

FRAME, containing nine etchings: after pictures by *Jacque*, *Fragonard*, *Berchere*, *Grenaud*, and *Lalanne*.

FRAME, containing nine etchings: after pictures by *Hirsh*, *Daubigny*, *Bertrand*, *Lamy*, and *Lehnert*.

There are also a few engraved portraits of Dr. Johnson, Sir Francis Burdett, Samuel Parr, John Hunter, Edmond Hector, and James Watt, and six engravings after David Wilkie, R.A., entitled "The Rent Day," "Dis�aining for Rent," "The Blind Fiddler," "Village Politicians," "The School," and "Blind Man's Buff," all bequeathed by the late Mr. Lloyd Webb.

# LIST OF DONORS OF PICTURES AND SCULPTURE.

|   | <i>Page</i>   |
|---|---|
| Aitken, Mrs. W. C. ... ... ... ...                    | 1, 90, 164, 172                                       |
| Anonymous ... ... ... ...                             | 11, 24, 25, 134                                       |
| Avery, Alderman Thomas ... ... ... ...                | 163   |
| Avery, Mr. W. B. ... ... ... ...                      | 188   |
| Baker, Mr. S. H. ... ... ... ...                      | 179   |
| Barber, Miss Jane E., the Nieces and Nephews of...    | 8   |
| Beale, Mrs. Lansdowne ... ... ... ...                 | 169   |
| Beattie, Mr. Joseph (bequest) ... ... ...             | 101, 155, 199   |
| Birmingham Liberal Association (permanent loan) ...   | 80  |
| Birmingham and Midland Institute (permanent loan) ... | 9, 52,  |
|   | 55, 72, 73, 75, 89, 100, 128, 156, 180, 186, 204, 220 |
| Birmingham Society of Arts ... ...                    | 60, 117, 118, 119, 192                                |
| Birmingham Town Council ... ...                       | 168, 223  |
| Birmingham Unitarian Brotherly Benefit Society ...    | 221   |
| Botham, Mr. James (bequest) ... ...                   | 219   |
| Bracebridge, Mr. Charles Holte ...                    | 66, 130, 218, 222                                     |
| Buckley, Mr. Henry ... ...                            | 52  |
| Bunce, the Misses ... ...                             | 145   |
| Cadbury, Mr. William A. ... ...                       | 115   |
| Cartwright, Mr. C. ... ...                            | 180, 181, 197   |
| Chamberlain, Mrs. John Henry ...                      | 127   |
| Chamberlain, the Rt. Hon. Joseph, M.P. ...            | 110, 111  |
| Chamberlain, Mr. Richard ...                          | 101, 107  |
| Chance, Mr. J. H. ... ...                             | 79  |
| Chance, Mr. R. L. ... ...                             | 38, 68, 209, 211                                      |
| Cope, Mr. C. R. ... ...                               | 210   |

|  |     |             |                |      |                         |                         |               | Page |
|--|-----|-------------|----------------|------|-------------------------|-------------------------|---------------|------|
| Coppock, Mr. J.                        | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 198  |
| Cormouls, Mr. P.                       | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 208  |
| Cox Memorial Committee                 | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 170  |
| Davis, Mr. Michael                     | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 92   |
| Derrington, Mr. T. F.                  | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 224  |
| Dixon, Mr. A.                          | ... | ...         | ...            | ...  | ...                     | ...                     | 215, 216, 217 | 217  |
| Dixon, Mr. Arthur S.                   | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 24   |
| Dixon, Mr. George, M.P.                | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 79   |
| Edmondson, Mr. R. H.                   | ... | ...         | ...            | ...  | ...                     | ...                     | III, 112, 113 | 113  |
| Edwards, Mr. Allen                     | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 76   |
| Elkington and Co., Messrs.             | ... | ...         | ...            | ...  | 159, 162, 165, 166, 168 | 159, 162, 165, 166, 168 |               |      |
| Elkington, Mr. Alfred J.               | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 93   |
| Elkington, Mr. Frederick               | ... | ...         | ...            | ...  | ...                     | ...                     | 56, 181       | 181  |
| Estates Committee                      | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 161  |
| Everitt, Mr. A. E. (bequest)           | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 144  |
| Everitt, Mr. Edward                    | ... | ...         | ...            | ...  | ...                     | ...                     | 208, 215, 217 | 217  |
| Everitt, Mr. G. A.                     | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 169  |
| Everitt, Mr. W. E.                     | ... | ...         | ...            | ...  | ...                     | ...                     | 75, 195       | 195  |
| Feeaney, Mr. John                      | ... | ...         | ...            | ...  | ...                     | ...                     | 22, 25, 203   | 203  |
| Feeaney, Mr. J. F., the Trustee of     | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 186  |
| Fletcher, Dr. Bell                     | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 217  |
| Flinn, Mr. F. G.                       | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 208  |
| Fordred, Mr. Joseph                    | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 221  |
| Fullwood, Mr. John, R.B.A.             | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 208  |
| Fussell, Mr. Joseph                    | ... | ...         | ...            | ...  | ...                     | ...                     | 207, 208      |      |
| Gibson, Mr. W., the Children of        | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 162  |
| Gilbert, Sir John, R.A.                | ... | 68, 69, 70, | 182, 183, 184, | 218, | 222                     | 222                     |               |      |
| Goodyear, Mr. Edward                   | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 210  |
| Griffiths, Dr. E. T., the Executors of | ... | ...         | ...            | ...  | ...                     | ...                     | 38, 8,        |      |
| Hadley, Mr. Felix                      | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 8,   |
| Harding, Mr. Charles                   | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 10   |
| Hill, Mr. Benjamin                     | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 22   |
| Hill, Mr. Frederick (bequest)          | ... | ...         | ...            | ...  | ...                     | ...                     | ...           | 18   |

|  | <i>Page</i>                      |
|--|----------------------------------|
| Holder, Sir John C., Bart. ...                                 | 7, 16, 22, 67, 95, 100, 101, 182 |
| Holliday, Mr. James R. ...                                     | ... ... ... 22, 26, 56, 107      |
| Holte, Mr. A. Brandish ...                                     | ... ... ... ... 185              |
| Hopkins, Dr. ...   | ... ... ... ... 213              |
| Hutton, Miss ...   | ... ... ... ... 205              |
| Jaffray, Sir John, Bart. ...                                   | ... ... ... ... 61               |
| James, Mrs. Christopher ...                                    | ... ... ... ... 62               |
| Jennings, Mr. H. J. ...  | ... ... ... ... 53               |
| Johnson, Mr. B. ...  | ... ... ... ... 212              |
| Johnson, Mr. G. J. ...   | ... ... ... ... 52               |
| Johnstone, Mr. G. H. ...                                       | ... ... ... ... 114              |
| Jones, Mrs. George ...   | ... ... ... ... 211, 212         |
| Kenrick, Mr. Timothy ...                                       | ... ... ... ... 42               |
| Kenrick, Mr. Timothy, the Daughters of ...                     | ... ... ... ... 79               |
| Kenrick, the Rt. Hon. William, P.C. 22, 66, 103, 114, 120, 147 |                                  |
| Lines, Mr. F. T. ...   | ... ... ... ... 97, 98, 186      |
| Lines, Miss ...  | ... ... ... ... 96               |
| Lloyd, Mrs. ...  | ... ... ... ... 218              |
| Lloyd, Mr. W. R. ...   | ... ... ... ... 221              |
| Luckock, Mrs. ...  | ... ... ... ... 108              |
| Mackenzie, Mr. R. J. R. ...                                    | ... ... ... ... 181              |
| Marigold, Mrs. James ...                                       | ... ... ... ... 198              |
| Maxwell, Mrs. ...  | ... ... ... ... 198              |
| Middlemore, Mr. John T., M.P. ...                              | ... ... ... 20, 21, 22, 87       |
| Middlemore, Mr. William (bequest) ...                          | ... ... 196, 205, 207, 210       |
| Moore, Mr. Joseph (bequest) ...                                | ... ... ... ... 129              |
| Murdoch, Mr. W. ...  | ... ... ... ... 74               |
| Murray, Mr. C. Fairfax ...                                     | ... ... ... 26 to 37, 105, 109   |
| Myers, Mr. George ...  | ... ... ... ... 121              |
| Neale, Mr. James ...   | ... ... ... ... 215              |
| Nettlefold, Mr. Edward ...                                     | ... ... ... ... 104              |
| Nettlefold, Mr. Joseph H. (bequest) ...                        | ... ... ... 45 to 52             |
|  | 227                              |

|  |                                    |     |     |     |     |               | Page             |
|--|------------------------------------|-----|-----|-----|-----|---------------|------------------|
| Osborne, Mr. E. C.   | ...                                | ... | ... | ... | ... | ...           | 181              |
| Padmore, Mr. J.  | ...                                | ... | ... | ... | ... | ...           | 79               |
| Pearson, Mr. J. H.   | ...                                | ... | ... | ... | ... | ...           | 54               |
| Peyton, Mr. Richard  | ...                                | ... | ... | ... | ... | ...           | 91, 93, 146, 147 |
| Phillips, Mr. J. Palmer  | ...                                | ... | ... | ... | ... | ...           | 39, 55, 181, 184 |
| Phipson, Miss Elizabeth, the Representatives of                |                                    |     |     | ... | ... | ...           | 160              |
| Pictorial Records of Ancient Works of Art, Society for the     |                                    |     |     |     |     |               |                  |
| Preservation of  | ...                                | ... | ... | ... | ... | 4, 131 to 138 |                  |
| Public Picture Gallery Fund, the Trustees of                   | 14, 40, 55, 58, 64, 84             |     |     |     |     |               |                  |
| 94, 99, 107, 111, 113, 123, 126, 127, 150, 154, 156            |                                    |     |     |     |     |               |                  |
| Purchases (Art Gallery Purchase Fund)                          | 5, 6, 7, 10, 14, 18, 23, 24,       |     |     |     |     |               |                  |
| 41, 55, 58, 63, 71, 76, 82, 83, 84, 85, 93, 96, 103, 107, 120, |                                    |     |     |     |     |               |                  |
| 121, 122, 140, 141, 142, 149, 152, 170, 171, 197               |                                    |     |     |     |     |               |                  |
| Ratcliff, Colonel  | ...                                | ... | ... | ... | ... | ...           | 116, 218         |
| Redgrave, Mrs. Richard   | ...                                | ... | ... | ... | ... | ...           | 199              |
| Richmond, Sir W. B., K.C.B.                                    | ...                                | ... | ... | ... | ... | ...           | 125              |
| Room, Mr. H. H.  | ...                                | ... | ... | ... | ... | ...           | 139              |
| Rudd, Mr. Charles, Executors of                                | ...                                | ... | ... | ... | ... | ...           | 142              |
| Scofield, Dr. (bequest),                                       | ...                                | ... | ... | ... | ... | ...           | 200, 216         |
| Scott, Mr. W.  | ...                                | ... | ... | ... | ... | ...           | 151              |
| Scott, Mr. W. J.   | ...                                | ... | ... | ... | ... | ...           | 220              |
| Severn, Mrs. Arthur  | ...                                | ... | ... | ... | ... | ...           | 143              |
| Sharp, Mr. W.  | ...                                | ... | ... | ... | ... | ...           | 210              |
| Smith, Miss Julia  | ...                                | ... | ... | ... | ... | ...           | 216              |
| Smyth, Mr. Martin...   | ...                                | ... | ... | ... | ... | ...           | 52               |
| Sturge, Mrs.   | ...                                | ... | ... | ... | ... | ...           | 204              |
| Subscribers (Various bodies of)                                | 117, 128, 161, 167, 176, 184, 189, |     |     |     |     |               |                  |
|  | 190, 191, 192, 206, 215, 220       |     |     |     |     |               |                  |
| Talbot, Mrs.   | ...                                | ... | ... | ... | ... | ...           | 3                |
| Tangye, Sir Richard and Mr. George                             | ...                                | ... | ... | ... | ... | ...           | 105              |
| Thrupp, Mr. R. W.  | ...                                | ... | ... | ... | ... | ...           | 224              |
| Tonks, Mr. Edmund (bequest)                                    | ...                                | ... | ... | ... | ... | ...           | 80               |
| Turton, Mrs. (bequest)   | ...                                | ... | ... | ... | ... | ...           | 195              |

|   | <i>Page</i>   |
|---|---------------|
| Wadham, Councillor ... ... ... ... ...          | 223           |
| Wainwright, Mr. W. J. ... ... ... ... ...       | 151           |
| Wake, Mr. R. K. ... ... ... ... ...             | 172           |
| Wallis, Mr. George, the Children of . . . . .   | 166           |
| Walton, Mr. Elijah ... ... ... ... ...          | 154, 223      |
| Wand, Mr. John ... ... ... ... ...              | 185           |
| Warden, Mr. Joseph ... ... ... ... ...          | 207           |
| Webb, Mr. Lloyd ... ... ... ... ...             | 224           |
| Wiggin, Sir Henry, Bart. ... ... ... ... ...    | 14            |
| Williams, Mr. Joshua ... ... ... ... ...        | 213, 214 220  |
| Wilmot, Mr. E. D. (bequest) ... ... ... ... ... | 164, 187, 214 |

# INDEX TO THE NAMES OF PAINTERS AND SCULPTORS.

|                                | PAGE        |                                | PAGE         |
|--------------------------------|-------------|--------------------------------|--------------|
| Aitken, W. C. ....             | 1           | Burne-Jones, Sir Edward, Bart. |              |
| Alcock, Edward ....            | 203         |                                | 16 to 37     |
| Allesandri, Angelo ....        | 2           | Burt, C. T. ....               | 38, 181, 195 |
| Allingham, Mrs. ....           | 5           | Calvert, Edward ....           | 39           |
| Anderson, Mrs. S. ....         | 195         | Cardwell, H. ....              | 169          |
| Appiani, Andrea ....           | 203         | Coleman, Edward ....           | 206          |
| Appleton, T. G. ....           | 6           | Collier, Thomas, R.I. ....     | 41           |
| Aumonier, J. ....              | 6           | Collins, J. Edgell ....        | 181          |
| Baker, Alfred ....             | 179         | Collins, William, R.A. ....    | 41           |
| Baker, S. H. ....              | 179         | Cox, David ....                | 43 to 52     |
| Baker, T. (of Leamington) .... | 7           | Cox, David, jun. ....          | 53           |
| Barber, Joseph ....            | 7           | Creswick, Thomas, R.A. ....    | 53           |
| Barber, J. V. ....             | 8, 180, 204 | Danby, J. F. ....              | 196          |
| Barrett, Jerry ....            | 204         | Dawson, Henry ....             | 54, 181, 207 |
| Beverly, W. R. ....            | 180         | De Wint, Peter ....            | 55           |
| Blackiston, D. Y. ....         | 205         | Docharty, James, A.R.S.A. .... | 56           |
| Blaikley, Alexander ....       | 205         | Doré, Gustave ....             | 182          |
| Bond, J. Daniel ....           | 206         | Duncan, Edward ....            | 56           |
| Bonington, R. P. ....          | 9           | Dyce, William, R.A. ....       | 57           |
| Bouguereau, W. A. ....         | 10          | East, Alfred, A.R.A. ....      | 5            |
| Breakespeare, W. A. ....       | 11          | Elsheimer, Adam ....           | 20           |
| Brett, John, A.R.A. ....       | 11          | Etty, William, R.A. ....       | 5            |
| Briggs, H. P., R.A. ....       | 12          | Everitt, Allen E. ....         | 19           |
| Brown, Ford Madox ....         | 13          |                                |              |
| Bunce, Miss Kate E. ....       | 16          |                                |              |

|                                   | PAGE               |  | PAGE              |
|-----------------------------------|--------------------|--|-------------------|
| Feehey, P. M. ...                 | 60                 | Hunt, W. Holman, H.R.W.S.                |                   |
| Fielding, Copley ...              | 61                 |  | 85 to 89          |
| Foley, J. H., R.A. ...            | 165, 168, 176      | Hurlstone, F. Y. ...                     | 210               |
| Forbes, Stanhope A., A.R.A. ...   | 62                 | Hutchinson, H. ...                       | 89                |
| Ford, E. Onslow, R.A. ...         | 161                | Jackson, Frank G. ...                    | 89                |
| Foster, Birket, R.W.S. ...        | 63                 | Johnson, Harry J. ...                    | 185, 211          |
| Fullwood, John, R.B.A. ...        | 208                | Jones, George, R.A. ...                  | 211               |
| Fussell, John, sen. ...           | 208                | Jones, John E. ...                       | 164               |
| Gainsborough, Thomas, R.A ...     | 65                 | Joy, Albert Bruce, R.H.A. ...            | 167               |
| Geets, Willem ...                 | 66                 | Koerner, Ernst ...                       | 90                |
| Geoffroy, Jean ...                | 67                 | Langley, Walter, R.I. ...                | 92                |
| Gilbert, Sir John, R.A., ...      | 67, 182            | Leader, B. W., R.A. ...                  | 93                |
| Gill, W. W. ...                   | 208                | Le Brun, Charles ...                     | 212               |
| Glover, John ...                  | 70                 | Leighton, Lord, P.R.A. ...               | 94                |
| Goodwin, Albert, R.W.S. ...       | 71                 | Lewis, J. F., R.A. ...                   | 95                |
| Gordon, Sir John Watson, R.A. ... | 71                 | Lines, H. H. ...                         | 96, 186           |
| Graham-Gilbert, John, R.S. A. ... | 73                 | Lines, Samuel ...                        | 97, 186, 198, 213 |
| Green, A. H. ...                  | 208                | Lines, S. R. ...                         | 98                |
| Gunn, Archibald ...               | 209                | Linnell, John ...                        | 98                |
| Hall, William ...                 | 74                 | Logsdail, William ...                    | 99                |
| Harding, J. D. ...                | 75                 | Loutherbourg, P. J. de, R.A. (after) ... | 213               |
| Harris, Henry ...                 | 75                 | Mackenzie, F. ...                        | 100               |
| Haughton, Moses ...               | 209                | MacWhirter, J., R.A. ...                 | 100               |
| Hemy, C. Napier, A.R.A. ...       | 76                 | Marks, H. Stacy, R.A. ...                | 101, 199          |
| Henshall, J. Henry, R.W.S. ...    | 197                | Millais, Sir J. E., Bart., P.R.A. ...    | 101 to 104        |
| Henshaw, F. H. ...                | 77, 184, 198       | Monti, Raphael ...                       | 163               |
| Hering, G. E. ...                 | 210                | Moore, Albert ...                        | 105               |
| Holl, Frank, R.A. ...             | 79, 184            | Moore, Henry, R.A. ...                   | 106               |
| Hollins, Peter ...                | 161, 163, 168, 170 | Morier, David ...                        | 214               |
| Holte, A. B. ...                  | 185                | Morland, George ...                      | 107               |
| Hook, J. C., R.A. ...             | 81                 | Morris, J. C. ...                        | 214               |
| Hughes, Arthur ...                | 82                 | Morris, William ...                      | 108               |
| Hulme, F. W. ...                  | 185, 198           | Müller, William J. ...                   | 109 to 113        |
| Hunt, Alfred W., R.W.S. ...       | 83                 |  |                   |
| Hunt, William H. ...              | 84                 |  |                   |

|  | PAGE          |                                  | PAGE         |
|--|---------------|----------------------------------|--------------|
| Munns, H. T. ...                         | 187, 215      | Romney, George ...               | ... 130      |
| Munro, Alexander ...                     | 164, 171      | Rooke, T. M., R.W.S. ...         | 130 to 138   |
| Murillo (after) ...                      | ... 215       | Room, Henry ...                  | 139, 219     |
| Murray, C. Fairfax ...                   | 113           | Rossetti, Dante G. ...           | 139 to 142   |
| Newman, H. R. ...                        | ... 113       | Rudd, Charles ...                | ... 142      |
| Noble, J. S. ...                         | ... 114       | Ruskin, John ...                 | ... 142      |
| North, J. W., A.R.A. ...                 | 114           | Seghers, Daniel ...              | ... 143      |
| Olsson, Julius ...                       | ... 115       | Shannon, J. J., A.R.A. ...       | ... 191      |
| O'Neil, H. N., A.R.A. ...                | 115           | Solomon, Simeon ...              | ... 144      |
| Opie, John, R.A. ...                     | ... 116       | Stanier, Henry ...               | ... 199      |
| Ouless, W. W., R.A. ...                  | 117           | Such, F. ...                     | ... 219      |
| Papworth, E. G. ...                      | 169           | Syer, John, R.I. ...             | ... 145      |
| Patten, George, A.R.A. ...               | 117           | Tayler, A. Chevallier ...        | ... 146      |
| Pearson, Mrs. Charles ...                | 188           | Taylor, Edward R. ...            | ... 147      |
| Pettitt, Charles ...                     | 215           | Tesson, L. ...                   | ... 200      |
| Pettitt, E. A. ....                      | ... 118       | Thomas, John ...                 | ... 159      |
| Pettitt, J. P. ...                       | ... 215       | Thomas, John Evan ...            | ... 160      |
| Phillips, Thomas, R.A. ...               | 118           | Thompson, Ernest ...             | ... 219      |
| Pratt, Jonathan ...                      | 189, 216      | Toft, Albert ...                 | ... 166, 171 |
| Prout, Samuel ...                        | ... 119       | Turner, J. M. W., R.A. ...       | 147 to 150   |
| Pyne, J. B. ...                          | 120           | Underhill, F. C. ...             | ... 220      |
| Raphael (after) ...                      | ... 216       | Underhill, William ...           | ... 220      |
| Redgrave, Richard, R.A. ...              | 199           | Unknown Artists, 151, 220 to 223 |              |
| Reid, Miss Flora M. ...                  | 121           | Verrocchio, Andrea del ...       | 170          |
| Rembrandt (after) ...                    | ... 216       | Wainwright, W. J., A.R.W.S. ...  | 15           |
| Reni, Guido (after) ...                  | ... 217       | Walker, Frederick, A.R.A. ....   | 15           |
| Reynolds, Sir Joshua, P.R.A. ...         | 121           | Walton, Elijah ...               | 154, 22      |
| Ribera (attributed to) ...               | ... 217       | Walton, Frank, R.I. ...          | ... 15       |
| Richardson, Jonathan (attributed to) ... | ... 218       | Watts, G. F., R.A. ...           | ... 15       |
| Richmond, Sir W. B., K.C.B., R.A. ...    | ... 123       | Weigall, Henry ...               | ... 16       |
| Riviere, Briton, R.A. ...                | ... 125       | Weigall, Henry, jun. ...         | ... 22       |
| Robson, G. F. ...                        | ... 126       | Westall, William, A.R.A. ...     | 1            |
| Roden, W. T. ...                         | 127, 191, 218 | Woolner, Thomas, R.A. ...        | 1            |
|  |               | Wyatt, Henry ...                 | 192, 2       |

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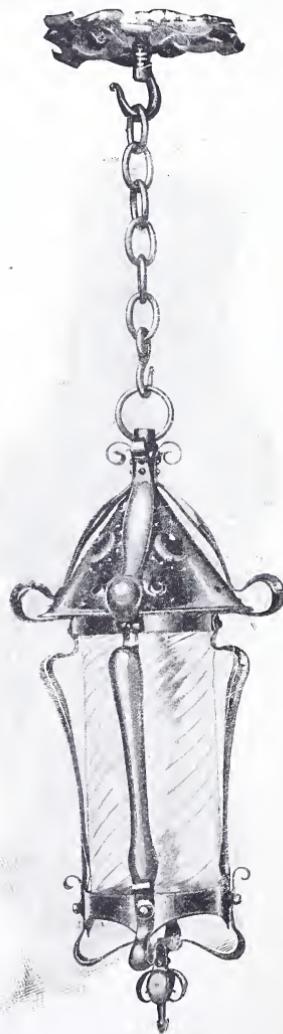


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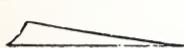
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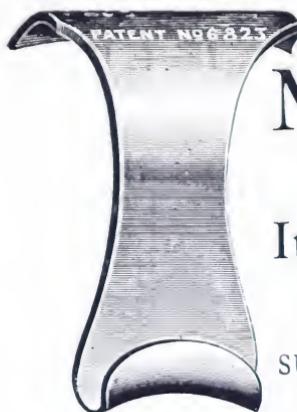
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